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VIOLETTE and HELENE COFFER-CHANTAL

French Pianists

Give a Two-Piano Recital at Town Hall, New York, on October 8

NIMROD AND DIANA,
otherwise Mr. and Mrs. Lauritz Melchior, on their Arabian steeds, during a hunt near their European lodge.

(BELOW)
ERNO BALOGH,
in front of Fuller Hall at Saint Johnsbury, Vt., where he gave a piano recital on August 31. After an appearance in Providence, R. I., he will make his second solo appearance in New York at Town Hall on October 7.

EYVIND LAHOLM,
American Wagnerian tenor, third from left, and a group of fellow artists at Verona, where he sang Tannhäuser. He makes his New York debut this winter as soloist with the Philharmonic-Symphony Society.

(BELOW)
NINO MARTINI
interviewed by ship news reporter as he arrived in New York on September 8 on the SS. Rex from Italy after his first vacation in four years. The Metropolitan Opera tenor embarks on a coast-to-coast tour this month before starting his operatic season.

(LEFT)
STEVEN KENNEDY,
baritone, leaving Portland airport for concerts in San Francisco, Berkeley and Hollywood, Calif. He was soloist at a symphony concert at San Bernardino (James Guthrie, conductor) with the Wheeling Symphony Orchestra (Antonio Modarelli, conductor) and appeared also at Portland, Ore., and Victoria, B.C.

(BELOW)
THUEL BURNHAM,
concert pianist and teacher, at his summer home in Stockbridge, Mass., where he remained until the middle of September, motoring then to Iowa with his associate Russel Wragg, composer-pianist. They return to open the Burnham-Wragg Piano School in New York after October 5.

(BELOW)
DOROTHY ORTON,
soprano, second from right, at Zurich, Switzerland, where she was working with Louis Bachner, third from left. She sang over Poste Parisien radio on September 1. Others in the group, left to right, are: Mrs. Bachner, Mrs. Huehn, Julius Huehn, Metropolitan Opera baritone and Estelle Morris.

(BELOW)
LEO SLEZAK,
former Czech tenor of the Metropolitan Opera, and his son Walter, actor, during a recent visit to New York. (Photo by Leonard Hyams.)

(BELOW) *JACQUES JOLAS,*
pianist, in Banff with his class, held under the auspices of the University of Alberta Extension Department.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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October 1, 1938

Buenos Aires Colon Opera Produces Monteverdi Work

Serafin Conducts Antique Masterpiece—Mozart's Seraglio Restored —Kleiber Leads Concert—Successes Won by List, Pons, Sayao and Anderson

By L. H. FRIAS

BUENOS AIRES.—Our local premiere of L'Incoronazione di Poppea by ancient Claudio Monteverdi was a distinct success. Tulio Serafin offered it in the revision by Giacomo Benvenuti and conducted the work with devotion and understanding.

Sara Menkes' lovely voice was heard in the role of the heroine. Ilka Popova (Ottone) mastered her difficult part well. The Arnalta of Sara Cesar had high quality, as did also the Drusilla of Amelia Conte and the Octavia of Hina Spani. Oliviero Bellussi (Neron) and Felipe Romito (Seneca) rounded out the excellent cast. The choir and dances were under the expert direction of Margaret Wallman. The decorations by Basaldua had beautiful line and color.

The Barber of Seville was the last performance conducted by Serafin this season. The *maestro* won applause from a large audience, and the singers too were acclaimed. Hilde Reggiani sang Rosina; others enjoyed were Bruno Landi, Victor Damiani (Figaro), Giacomo Vaghi and Felipe Romito.

Rigoletto brought Marcelo Urizar (Argentine baritone), in the title role. Hilde Reggiani did an appealing Gilda, sung with taste and agreeable voice. Bruno Landi scored strikingly as the Duke. Horacio Gonzalez Alisedo sang Sparafucile, and Emma Brizzio was the Magdalena, under the direction of Aldo Bonfanti.

KLEIBER RESTORES MOZART OPERA

Mozart's Abduction from the Seraglio opened the German season at the Colon, under the edifying direction of Kleiber. Emanuel List (making his local debut) impersonated Osmin, singing and acting with superb effect. Koloman Von Pataky was an excellent Belmonte. Erich Witte sang well and made a comic Pedrillo. Others were Margarita Perras and Ingebord Smith, both finely competent.

Erich Kleiber conducted his first Colon concert of the season. The program began with Concerto grosso by Stoezel (seventeenth century), Te Deum for orchestra, solo, choir and organ by Bruckner, and ended with the sixth symphony of Beethoven. In the last named, Kleiber repeated his convincing version which has become familiar to us. In the Te Deum, the soloists were Koloman Von Pataky, Anny Konetzni, Risé Stevens and Emanuel List. The Stoezel work pleased the audience with its noble and expressive music.

Rosenkavalier by Richard Strauss was the second opera offered by the German singers. Kleiber and his baton shone resplendently. The Argentine debut of the mezzo-soprano Risé Stevens was effected with her Octavian role, for which her voice and acting suited ideally. Anny Konetzni's sweet yet powerful tones registered in the part of the Princess. Emanuel List was Baron Ochs and again revealed his exceptional singing skill and histrionic resources. Margarita Perras was a euphonious Sophie. Karin Branzell was a compelling Annina who sang and danced the waltz irresistibly.

CONCERT NOTES

Marian Anderson, reappearing at the Politeama (where she will give other concerts), delighted a throng of admirers. She is to be heard also on the radio.

Lily Pons' recital showed the artist at her brilliant best.

Bidu Sayao's concert gained warm public and critical approbation for her vocal and stylistic achievements.

London "Prom" Events Honor Beethoven, Wagner and Sibelius

One-Composer Programs Featured—Bach List Draws Throng—New Symphony by Dyson and Fogg Bassoon Concerto Played

By HUGH LIVERSIDGE

LONDON.—A Beethoven Promenade concert at Queen's Hall was chiefly remarkable for Walter Rummel's finely phrased and expressive reading of Beethoven's third piano concerto. It was a pity that the BBC Orchestra and Sir Henry Wood did not at times altogether fulfill their side of the partnership.

The Wagner night at the same hall opened with the Meistersinger Prelude. Parry Jones, tenor, was the accomplished vocalist in the Prize Song from the same opera. Other Wagner excerpts were prelude to Act III (Tristan and Isolde), Siegfried's Funeral March, and the Ride of the Valkyries, all these old warhorses finding their usual favor with the audience. One of the evening's most interesting items was Archie Camden's performance of Eric Fogg's bassoon concerto conducted by the composer.

At the Sibelius evening, the Finnish master's latest work, Prelude to The Tempest, was first on the list. This storm music was impressive and the orchestra realized its potentialities to the full. Muriel Brunskill, contralto, was soloist in The Ferryman's Bride—not one of the composer's happiest moments. The symphonies were the second and third. Despite the fine playing of the third, it was the second which received the greater applause.

BACH AND MODERNS

A large and reverent audience gathered to pay tribute to Bach. Proceedings opened with Brandenburg Concerto (No. 2) in F. James Ching was soloist in the second piano concerto. Then followed concerto in D minor for three harpsichords—played on this occasion on three pianos, thereby depriving the work of much of its original character. However, soloists Myers Foggin, Dorothy Manley and James Ching were excellent and did not strive for harpsichord tone. Keith Falkner, bass, was soloist in the Amor Traditore cantata. Both text and music are reminiscent of Donna Anna's great aria, Or sai chi l'onore.

Dr. George Dyson's symphony was performed at a later concert. Although a scholarly work, like much modern music its thematic material is not epic in character or particularly vital in expression. Nan Maryska sang Mozart's Alleluja from Exsultate, Jubilate, in which the choir boy quality of her voice stood her in good stead. It was, however, an error in taste to couple this music with Mozart's Batti, Batti, portraying the emotions of a young minx associated with Don Juan's amours. It was not surprising that the singer failed to cap-

(Continued on page 26)

Chamber Music Celebration Enlivens Slovakian Resort

International Groups Perform Music of European Lands—Novel Instrumental Combinations

By GERTH-WOLFGANG BARUCH

TRENCIANSKE-TEPLICE.—The second European Chamber Music Festival attracted many artists, critics and others to the picturesque Slovakian spa. Compared with last year's festival, the series has gained artistically, in public approval and program variety.

The festival opened with an all-Czech gala concert by the Ondricek Quartet, which expertly read quartets by Janacek (No. 1), Suk (B flat) and Dvorak (C major). Another successful native string ensemble was the Prague Quartet, which called attention to a modern Czech list, including suite (op. 28) (Petrzelka), Quartet (op. 9) (Jirak), and piano quintet (Novak). The public also applauded the Prague Wind Instrument Ensemble, which excelled in Serenade (Suchon), Youth (sextet by Janacek) and quintet in D major (Reicha). The members of the Kabelac Ensemble disclosed their instrumental and vocal abilities in Bach's Quodlibet and Janacek's Rhymes for mixed chorus, viola, and piano.

HUNGARY AND ITALY CARRY OFF PALMS

The crown of the entire series was undoubtedly the gala seance of the New Hungarian String Quartet, which re-

(Continued on page 26)

Rubinstein Bans Italy

PARIS.—Due to the recent edict against Jewish Italians, Artur Rubinstein, Polish pianist, has cancelled his Italian tour and returned his decoration, Cross of the Commander of the Crown of Italy, to Mussolini, who distinguished the pianist with the order recently. M. G.

Yaddo Festival Has Full Program

New American Orchestral and Chamber Works Given First Hearings in Four Concerts at Saratoga Springs

By ROLAND MURPHY

SARATOGA SPRINGS, N. Y.—The most impressive score introduced at the annual series of concerts of American music at the Yaddo Festival was Paul Creston's two choric dances for chamber orchestra, presented on the September 10 program in Yaddo Mansion. Both the instrumentation and able use of the material itself bespoke the talent of this New York composer. Although the second dance, notably spirited, seemed the more outstanding, both evoked a definite mood and rhythmic variety.

The four concerts, sponsored by the Corporation of Yaddo, had the Saratoga Springs Authority sharing the sponsorship of the final program at the Spa Theater. Nineteen American composers were represented on the initial programs and scores of thirty native musicians were heard in the series. More than one hundred works were examined by a committee headed by Quincy Porter.

At the opening matinee concert the program embraced a trio for violin, viola and cello by Josef Wagner. Ralph Kirkpatrick, harpsichordist, then played two Scarlatti sonatas and three modern works for that instrument, including two pieces by John Barrows, a horn player in the chamber orchestra, and a serenade, written for him by Robert McBride. David Diamond's arresting sonatina for violin

(Continued on page 8)

Hofmann Resigns as Curtis Head

Josef Hofmann on September 26 announced "with sincere regret" his resignation as director of the Curtis Institute, "a post I have held for twelve years. But as the directorial duties absorbed a great deal of time, they interfered with other of my musical interests." Mrs. Mary Louise Curtis Bok, founder and president of the institute, said: "As it is his desire to resign as director of the Curtis Institute, I must accept his resignation. My gratitude will go on through the years for all that he has done for the institute and I hope very much that he will see his way to remain as the head of the piano department and to continue teaching at our institute." Dr. Hofmann stated that he was unable to say at present "whether or not I shall abide by Mrs. Bok's desire and remain at least with the piano department of the institute."

Bruno Walter Becomes French Citizen

(Special Cable to the Musical Courier)

PARIS.—Bruno Walter became a French citizen on September 18. M. G.

Dr. Walter was born in Berlin, September 15, 1876. He was compelled to quit all his German posts with the advent to power of the Nazis. He remained active in Vienna and at Saltzburg. Last March, when Germany absorbed Austria, he had to resign his posts in that country.

Roman Arena at Nice Stages Opera

Gluck and Beethoven Highlights

NICE.—Hollywood may have its Bowl, but Nice has the 2,000-year-old Roman arena at Cimiez, where classic musical and theatrical productions are given during the summer. Marie Powers, American contralto of the Chicago and La Scala Operas, who summered in Nice, was featured in Gluck's Orpheus and Eurydice, and in Beethoven's ninth symphony.

The Gluck production was particularly stylistic, the ancient setting, with its rim of cyprus trees and stars twinkling overhead creating an ideal atmosphere for this classic. Miss Powers sang the role of Orpheus, her warm voice and stage presence eliciting an ovation. Mme. Holnai of the Paris Opéra, and Mme. Curti of the Nice Opéra, completed the excellent cast. The choir, ballet, and orchestra were under Charles Boisard, musical director of the local Opera.

The Beethoven symphony had its first open-air performance here, as far as can be ascertained. The grand proportions of the work seemed to take on added nobility in this setting. Miss Powers scored again in the contralto part. Mme. Bunlet (soprano), M. Ainesi (tenor) and M. Billot (baritone) were the other soloists. The choir and augmented orchestra, admirably conducted by M. Boisard, won warm applause from the thousands of listeners.

LELAND L. SMITH.

Felix Wolfes Named Metropolitan Opera Assistant Conductor

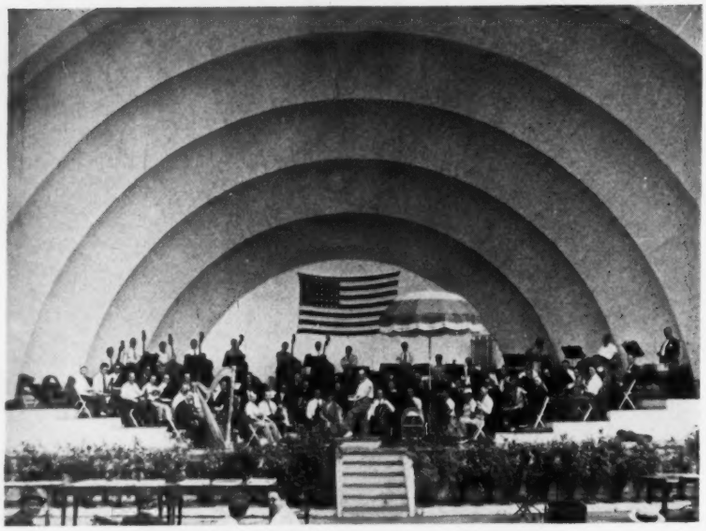
Felix Wolfes, accompanist for Marjorie Lawrence, has been engaged as assistant conductor by the Metropolitan Opera for this season. Beginning his conductorial career in 1912 in Germany, he moved to Paris in 1933 and conducted the Monte Carlo seasons in 1935 and 1936.

FOR COAST OPERA

JANINE MICHEAU,

young French coloratura soprano, sails for the United States on October 5, on the SS. Normandie, to make her American debut with the San Francisco Opera as Melisande in Debussy's opera and as Rosina in The Barber of Seville. She was heard in these roles and in Lakmé and Tales of Hoffmann during the summer at Ostend, Knocke, Vichy, Aix-les-Bains, Biarritz, Paris-Plage and other resorts. (Photo by Intran-Studio, Paris.)

MIDWESTERN ORCHESTRA PLAYS OUTDOORS



THE CHICAGO PHILHARMONIC ORCHESTRA

before the shell in Grant Park where it recently concluded a series of concerts under the direction of Richard Czerwonky. Among the novelties were Mr. Czerwonky's symphony in D and arrangement for modern orchestra of Strauss' Blue Danube waltz.

Yaddo Festival Brings Hearings Of Modern American Novelties

(Continued from page 7)

and piano followed. Benjamin de Loache, baritone, with Arthur Shepherd as accompanist, sang Theodore Chanler's eight epitaphs, settings of poems by Walter de la Mare.

Mary Howe's *scherzo* was played by the Walden String Quartet and Harrison Kerr was represented by a trio for clarinet, cello and piano.

Also on the program were the prelude from a suite for strings by Harold Brown, Merril S. Lewis' prelude on a hymn tune, conducted by Richard Donovan and Elvin Etler's three-movement score for chamber orchestra, conducted by Mr. Shepherd.

Despite their modernity, the scores were rather conservative in style although experimentation in instrumental timbre was also reflected.

OLD AND MODERN SCORES

The evening program embraced Harold Morris' excellent second string quartet, a Telemann sonata for bassoon and figured bass played by Mr. Kirkpatrick and George Goslee; songs by Ernst Bacon, Vivian Fine and Henry Cowell, sung with sensitivity and authority by Ethel Luening; Mr. Barrow's divertimento for violin, viola and cello; Mr. Porter's energetic piano sonata, played by Gunnar Johansen; a ricercare for strings by Bach; Mr. Shepherd's romantic triptych, eloquently sung by Mrs. Luening, with a string ensemble. Mr. Donovan and Mr. Shepherd divided the conducting.

At the third concert a sonata by Otto Luening for flute and harpsichord was ably played by the composer and Mr. Kirkpatrick. Following came a piano quintet by Eugene Bergen, one of the violinists in the orchestra, played by the Walden String Ensemble and Mr. Johansen. Ethel Mann and Muriel Parker played the latter's suite for flute and piano and Mrs. Luening sang Couperin's Premiere Leçon de Tenebres, accompanied by Mr. Kirkpatrick and Aaron Bodenhorn, cellist, doing admirable work in this elaborate yet poignant number. William Schumann's second string quartet and Paul Buck's suite for violin and piano (performed by Bernard Goodman and Mr. Johansen) and Rudolph Forst's Divertimento and Mr. Donovan's *allegro fugato* for oboe and strings were also on this program, as was Dante Fiorello's music for harpsichord and strings. The latter proved interesting, particularly in the composer's use of the harpsichord. Mr. Luening's sonata had a pastoral aura and this quality was also reflected in the opening of the Forst number. Mr. Bergen's quintet was somewhat derivative in content and style, although eclectic rather than circumscribed. Miss Parker's suite is simple and, in several sections, communicative.

At night at the final program in the Spa Theater, Ross Lee Finney's viola and piano sonata, interpreted by Louise Rood and Mr. Johansen, disclosed a composer not wandering aimlessly, but terse if somewhat shocking in his speech. Mr. de Loache sang with understanding songs by Mr. Shepherd and Carl Bricken, works vocally grateful. Mr. Johansen was applauded for his reading of Josef Wagner's *praeludium, invention, chorale* and *fugue* for piano, a work effective pianistically.

Mr. Porter's incidental music for Anthony and Cleopatra proved one of the most pleasing works of the festival, its various sections realizing completely their purpose as theater music. Mr. Luening's Fantasia Brevis for strings lived up to its name and proved discreetly modern in content.

Janssen, Nissen and Stignani Reported Engaged for Metropolitan

Herbert Janssen, baritone of the Berlin State Opera, is reported as joining the Metropolitan Opera Association for the forthcoming season. He has been a leading member of the Berlin organization for some time and has sung Wagnerian roles in many cities in Europe. Hans Hermann Nissen, bass-baritone of the Munich Opera and formerly a member of the Chicago Civic Opera, is also rumored as a new Metropolitan member, as is Ebe Stignani, contralto, who has appeared in opera houses in Italy.

Notable Events for New York Season

Anniversary Concerts by Rosenthal, the Lhevinnes and John Powell to Be Features

Three series of programs are listed among the early season plans of NBC Artists Service. Efrem Zimbalist on October 10 gives the first of five programs of Bach, Beethoven and Brahms sonatas in Town Hall, New York. Adolf Busch and Rudolf Serkin are to repeat their series of three joint recitals there, and the Musical Art Quartet gives six concerts tracing the development of string quartet music from the eighteenth century to the present.

NEWCOMERS TO APPEAR

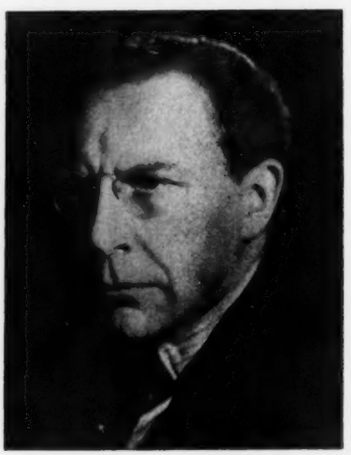
Making their first appearance in that auditorium will be Gladys Swarthout, mezzo-soprano, Kerstin Thorborg, contralto, and Adolf Vogel, basso, of the Metropolitan Opera. European newcomers are Flora Nielson, English soprano, and the Griller String Quartet, also from England. Other debutantes are Lucienne Delforge, pianist, and Alma Milstead, soprano.

JUBILEE PROGRAMS

John Powell on November 1 observes the twenty-fifth anniversary of his Carnegie Hall, New York debut; Moriz Rosenthal on November 13 there celebrates his fiftieth anniversary; and Josef and Rosina Lhevinne on January 14 in the same auditorium commemorate forty years as joint artists.

Other artists to be heard under NBC auspices are Erica Morini, Marjorie Lawrence, Metropolitan Opera soprano; Sergei Rachmaninoff, Kirsten Flagstad, Emanuel Feuermann, Fritz Kreisler, Alexander Brailowsky, Artur Schnabel, Raya Garbousova, Maurice Eisenberg, Alexander Kelberine, Guila Bustabo, Jan Smeterlin, Pierre Luboshutz and Genia Nemenoff, duo-pianists; Katherine Bacon, Yoichi Hiroka, Ania Dorfmann, Albert Hirsh, Ria Ginster and Engel Lund.

COMPOSES FILM SCORE



RICHARD HAGEMAN,

composer-conductor, wrote the score for the Paramount film production If I Were King, which had its New York premiere on September 27 at the Paramount Theatre. For thirteen years, Mr. Hageman was conductor at the Metropolitan Opera, where his Caponsacchi was given last season after having been heard in Europe. He has also conducted opera and symphonic programs in Chicago, Los Angeles and San Francisco, among other cities, and is known as a song writer, coach and accompanist. (Photo by Bloom, Chicago.)

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Mildred Dilling Returns to America After Summer Concerts Abroad

Mildred Dilling appeared for the BBC in London and in a television recital from Alexandra Palace there. The American harpist, who spent the summer in Europe, also broadcast with orchestra from AVRO, Dutch station near Amsterdam and appeared at private musicales in the home of Viscountess Hilda Dillon, Mrs. Herdson, Lady Kenneth Lee and Mrs. Fernie. She returned to the United States last month for another tour.

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Milwaukee Scene of Convention By Sigma Alpha Iota Fraternity

National Professional Musical Organization Honors Three American Women Composers—Park Board Summer Concerts Win Resounding Success—Winter Venture Guaranteed

MILWAUKEE, WIS.—A successful national convention of the professional musical fraternity, Sigma Alpha Iota, was held here with the local chapter, Sigma Upsilon, acting as hostess to delegates representing sixty-eight active and forty alumni chapters.

In all important respects the program of the convention unfolded a record of progress for the year which Gertrude Evans, Ithaca, N. Y., elected president for another year, feels convinced marked another milestone in the rapid progress of the society towards its aims.

Three American women composers, selected by the fraternity, were honored at the convention as having written the outstanding recent compositions in the classes represented, and winning numbers from their works were programmed at the recitals and concerts of the convention. Winning compositions and their composers are: The Shepherds Had an Angel, by Frances McCollin, Philadelphia, class B; Silver Hind, by Ellen Jane Lorenz, Dayton, O., class C; Sigma Alpha Iota Chorale, by Margaret Blackburn, New York, class D.

With granting of the $350 of awards, the new national project, determined upon at last year's convention, was marked by works of such quality that although it was decided not to award first prize, it was recognized as having stimulated such wide interest it will be continued. Money for the prizes is subscribed by the various chapters.

The final concert of the convention, at which the works of the American composers were heard, was a striking success; the chorus of members gathered under direction of Marion Flagg, of Columbia University, gave an expressive and surprisingly finished reading of each work, and a string simfonietta of Zeta chapter (Roberta Trent, director) played several selections admirably. The convention even had an orchestra and it made a hit under direction of Marion Sauer, Rochester, N. Y.

Anne Mundy, youthful St. Paul, Minn., pianist, surprised hearers with the sophistication of her playing of Mozart, Scarlatti, Schumann, which was finished to a degree, and her recital at the Wisconsin Club was a distinctive feature of the four days of activities. An outstanding success also was the recital of Josephine Antoine, Metropolitan Opera coloratura soprano, who disclosed a voice to Milwaukee which the general public is eager to hear because of reports of its brilliancy and the personality of the singer's interpretations. The sessions were at Pfister Hotel, the musicales at Pabst Theater.

PARK BOARD CONCERTS ATTRACT CROWDS

The summer has proved a musical period of unusual successes.

The undertaking of the park board, under direction of Donald Griffin, recreational director, to provide summer music on a broad scale for the public proved immensely successful. Nine evening musicales drew 148,000 persons. The largest crowd was 40,000 which attended the dedication of the Washington Park band shell, Temple of Music, erected at a cost of $100,000 and donated by Emil Blatz, eighty-year-old music lover. Jessica Dragonette was guest singer at this concert with the Wisconsin Symphony Orchestra directed by Dr. Sigfried Prager and aroused intense enthusiasm. Following the concert Miss Dragonette was initiated into the national musical fraternity, Sigma Alpha Iota, local chapter.

Local music benefited by the federal government's donation of $150,000 in salaries during the year to musicians in the orchestra, it was announced. The commission paid $7,500 in artists' salaries. The attendance of band concerts swelled the total attendance to 200,000 and summer music is definitely established in Milwaukee, with plans announced for a greater season next year. The singers who appeared this summer besides Miss Dragonette were: Richard Bonelli, baritone; Lotte Lehmann, soprano; Kathryn Meisle, contralto; John Carter, tenor; and Helen Jepson, soprano. The Wisconsin Grand Opera Company also gave a performance of Il Trovatore with Mr. Bonelli in a brilliant delineation, under the expert direction of Lawrence Waite as conductor.

So successful were the concerts financially that the commission has announced the engagement for next year's concerts thus far of Nelson Eddy, Grace Moore, James Melton, David Rubinoff and Benny Goodman's Orchestra. Other artists will be added and under consideration is an offer to produce several weeks of light opera in the band shell.

Added to the success of the summer venture is the further assurance that music is doing well in Milwaukee in the announcement that four labor unions have arranged to finance four symphony orchestra concerts with soloists at Pabst Theater, the concerts by the Wisconsin Symphony Orchestra (Dr. Sigfried Prager, conductor).

A recital of interest was that by Sophie Gaebler, seventy-five, one of the few living pupils of Liszt in America still active. Miss Gaebler played a program of Liszt numbers and made an astounding impression with true Lisztian brilliancy and energy before 200 persons that crowded the exquisite small Goodman Hall. J. McC.

FESTIVAL SOLOIST

GLENN DARWIN,
American baritone of the Metropolitan Opera, at the Worcester Festival sings the leading baritone role in Dett's The Ordering of Moses, is in the cast for Rigoletto and appears in a concert.

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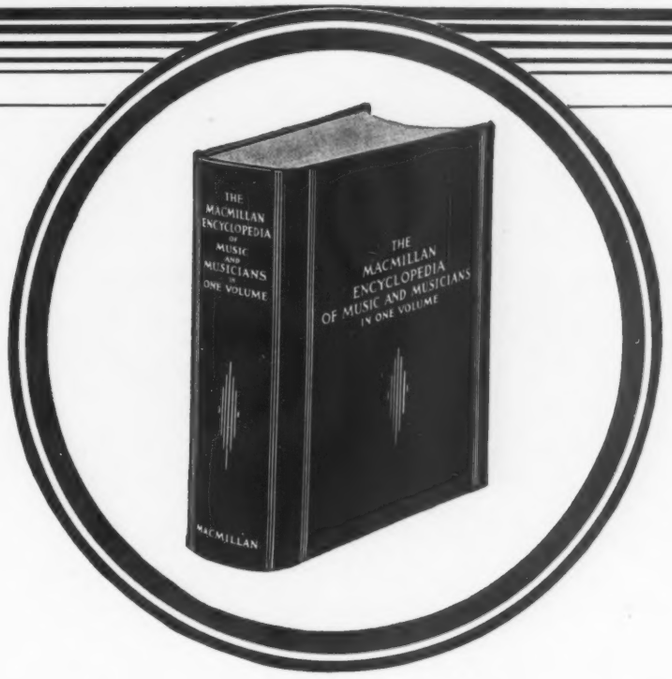

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San Carlo Opera in New York Series

Autumn Return Engagement of Fortune Gallo's Forces Opened at Center Theater with Hearings of Popular Italian and French Works

The intrepid Fortune Gallo came back on September 15 to the Center Theater in New York, the same house which witnessed his highly successful venture there last season with the San Carlo Opera Company, of which he is the founder and proprietor.

The series extended over two weeks, the final performance taking place on October 1.

A crowded audience greeted the return of the organization for its current run of a fortnight. It is reported that Gallo intends to make the visit an annual autumn matter, with longer stays in future seasons.

The opening bill was Carmen, with Coe Glade in her familiar picturesque version of the Sevillian charmer. Miss Glade is not the most finished vocalist in the opera world, but she has a voice of dark coloring and fluency suitable to the Carmen music, and she acts with the required abandon and dash. In appearance and figure her Carmen is altogether attractive.

Dimitri Onofrei's smooth singing and spirited histrionism matched the Glade ministrations admirably. Baritone Mostyn Thomas' tones have agreeable quality, but he does not make Escamillo a sufficiently virile personage. Leola Turner was a rather colorless Micaela. Carlo Peroni lent his customary effective contribution with the baton, and held his players and singers together in an ensemble that moved with liveliness and precision.

DIMITRI ONOFREI

COE GLADE

AROLDO LINDI

BIANCA SAROYA

HIZI KOYKE

LYUBA SENDEROWNA

MADAM BUTTERFLY, SEPTEMBER 16

One wonders whether there could be a more veritable Cio-Cio-San than Hizi Koyke, whose authentic Japanese origin enables her to dress, look, and act the role with complete fidelity. She surely has made it entirely her own in those respects. In her singing, too, Miss Koyke masters the stylistic character of the Puccini music, and in spite of limited vocal power, succeeds in accenting movingly the pathos, poetry and charm of the lovely measures.

Rolf Gerard does an acceptable Pinkerton, sung tastefully but with no great abundance of tone, and portrayed suavely and intelligently. Mario Valle, veteran in the part of Sharpless, needs no large effort to make it register strikingly. Likewise Natale Cervi as the Bonze. Charlotte Bruno brings into high relief the moving song and action of Suzuki.

A generally dramatic and musically satisfying performance was attained under the conductorship of the always capable and propulsive Carlo Peroni.

FAUST, SEPTEMBER 17 (MATINEE)

Saturday's matinee brought the first French work in the series, when Faust was sung by a cast including several American artists. Leola Turner was a Marguerite of well routined quality, her vocalism being agile and expressive. The title role was sung by Rolf Gerard for the first time in New York, his phrasing, and lyric tone well managed. Harold Kravitt was a dramatic, if somewhat overplaying Mephistopheles, vigorous of voice, surmounting a *contretemps* when his sword stuck in the scabbard during Scene II. A fine impression was made by the smooth vocalization of Ivan Petroff, Bulgarian baritone, as Valentin, in his promising debut with the company. Other roles were sung by Charlotte Bruno, a winning Siebel, and Philine Falco, amusing as Marthe. Carlo Peroni conducted with animation and the chorus sang acceptably.

IL TROVATORE, SEPTEMBER 17

The first week's engagement was concluded with the initial hearing this season of Il Trovatore, presented by a familiar cast and with Peroni again conducting. Mr. Gallo's recent innovation, that of a ballet in the gypsy camp (to the strains of the Anvil Chorus), added a colorful touch and there was new scenery. Norina Greco as Leonora disclosed the best vocal work of the cast. Lyuba Senderowna's dark-hued contralto tones were admirable for Azucena's role and her histrionic work was orthodox. Aroldo Lindi and Mostyn Thomas fulfilled their parts as Manrico and the Count. Harold Kravitt, Francesco Curci, Mildred Ippolito and Fausto Bozza completed the list of principals. Carlo Peroni's baton sometimes moved more slowly than usual.

LA BOHEME, SEPTEMBER 18

It is estimated that nearly 4,000 persons thronged the Center Theater for the Sunday night La Boheme, the largest audience of the present San Carlo series there. The enthusiasm of the hearers matched their numbers, and it is a pleasure to be able to report that the acclaim had real justification.

A well-running performance by a capable cast, and led by the tireless Peroni, had Bianca Saroya as the Mimi and Dimitri Onofrei enacting the Rodolfo. Both artists, widely experienced and informed, were in eminent mood and made euphonious and credible matter of their roles. Leola Turner, petite and pretty, presented a Musetta of unusual animation and humor, and the famed Waltz and other passages were sung with taste and swing—the latter not in the current Broadway sense. Mario Valle (Marcello) Harold Kravitt (Colline) Stefan Kozakevich (Schaunard) helped out the vocalism and comedy admirably.

AIDA, SEPTEMBER 19

A generally effective hearing of Aida on Monday night offered Norina Greco, as a skilled though not excessively large-toned heroine; and Aroldo Lindi, a somewhat excessively robust and not always stylistically even Rhadames. Mari Barova, former Chicago Opera mezzo-soprano, made her New York debut as a rich-voiced and impressive Amneris. Mostyn Thomas was an Amonasro of virile tone and dramatic action; and Harold Kravitt, a heavily menacing and sepulchral Ramfis. Lloyd Harris, a young native artist, essayed the King's role with credit. Charlotte Bruno as the Priestess and Francesco Curci as the Messenger completed the cast. Chorus and orchestra coped vigorously with their brilliant music, and there was an eye-filling ballet in the Triumph Scene. Carl Peroni conducted with the ease of long acquaintance.

RIGOLETTO, SEPTEMBER 20

Despite the equinoctial rainstorm, attendance for this evening kept up its impressive average. A more than acceptable hearing of Rigoletto brought able Ivan Petroff in the title role, Lucille Meusel as Gilda, and Dimitri Onofrei in the part of the Duke. The Petroff interpretation had depth and breadth, as well as vocal sonority.

Miss Meusel repeated the even and intelligent version she offered last season. Onofrei's high tones pleased with their clarity if not rich volume. Carlo Peroni was in the conductor's stand.

David Van Vactor Wins $1,000 *Philharmonic Orchestra Award*

David Van Vactor has been named winner of the $1,000 award by the New York Philharmonic - Symphony Society for a major symphonic work by an American composer. He submitted a symphony in D. Mark Wessel won honorable mention for his symphonic poem, The King of Babylon. Both composers are graduates of Northwestern University. Mr. Van Vactor, who also studied with Paul Dukas and was a member of the Civic Orchestra of Chicago and the Chicago Symphony Orchestra, was born in Plymouth, Ind., in 1906. Mr. Wessel, born in Coldwater, Mich., studied with Arnold Schönberg and held a Guggenheim Fellowship and a Pulitzer Scholarship. Both have written extensively for orchestra. The prize-winning work is to be played by the Philharmonic - Symphony Society during the season. The judges were Alexander Smallens, conductor, Noel Strauss, music critic, and Lee Orean Smith of Carl Fischer, Inc.

GERTRUDE
BORZI
Coloratura Soprano
IN
BUDAPEST

We made the acquaintance of a very charming, sympathetic artist in the person of Miss Gertrude Borzi who came to us from America. Her vocal organ is a light, pure soprano artistically managed by her. The audience was diverted and charmed by her singing. She was acclaimed during the entire evening.
—*Ujasag, May* 31, 1938.

The young artist from Washington held her first concert in Budapest yesterday in the Hall of the Academy of Music. Not only her name and origin, but also her art is Italian. A well-trained lyric coloratura voice that sounds pleasantly in all registers and is very skillfully handled. She performed songs of old and modern Italian and Spanish composers with a noble taste, much warmth, gracefulness and fine shading. The "Alleluja" by Mozart and the aria of Rosina, also a piece of "bravura" by Johann Strauss were performed by this sympathetic artist with a remarkable brilliance of technique and sentiment.
—*Pester Lloyd, May* 31, 1938.

In Gertrude Borzi we became acquainted with an artist of a noble culture, and a fine and sensitive musical ability. Her well-carrying lyric soprano voice is mastered superbly in the heights, while the middle register sounds strong and velvety. Her program, arranged with good taste, included old and modern Italian and Spanish composers, airs by Mozart and several songs.—*Neues Politisches Volksblatt, June* 1, 1938.

She has a frail and charming figure like a little girl, and she deeply moved the audience by her fine singing as she made her first appearance in Budapest in the Hall of the Academy of Music. Her vocal organ is an agreeable and tender coloratura soprano. Her performance is cultured and effective and always attractive. She displays her genuine gifts particularly in the art of intimate, little songs. The audience received her heartily and acclaimed her after all the songs included in her tastefully arranged program.—*Uj Magyarsag, May* 31, 1938.

PRAGUE NOTICES NEXT ISSUE

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All-Scandinavian Festival Is Annual Offering in Copenhagen

Music of Iceland, Finland, Sweden, Norway and Denmark Introduced in Ambitious Cycle of Concerts

COPENHAGEN.—The first orchestral concert of the Nordisk Music Festival was given on September 3 at the Odd-Fellow Palaets. This concert began the eighth annual festival during which representative music of Iceland, Finland, Sweden, Norway and Denmark is presented, under the leadership of conductors and artists from the respective countries.

The first program was devoted to Icelandic works of modern composers. The Radio Symphony Orchestra of Copenhagen performed under the baton of the Icelanders, Jon Leifs and Pall Isolfsson.

In the first part of the concert, Jon Leifs conducted the orchestra in works of his own. The compositions comprised a trilogy for orchestra (op. 1—1919-1924), with *prelude*, *intermezzo* and *finale*, and nine sections of a musical play given with recitation of the dramatic sequences by Svend Methling, one of the leading actors of the Royal Theatre of Denmark. Here and there in them was a brilliant passage of stolid eloquence. The composer conducted competently and with feeling.

ROYALTY IN ATTENDANCE

In the second part of the program were seven selections conducted by Pall Isolfsson. The best in this section was the final number composed by the conductor: an orchestral suite from a manuscript written during 1938 and listed as Introduction og Passacaglia for Stort Orkester. The orchestra did its best work in this, giving full effect to the melodies of the work, which are tinged with a crash of north winds and the roar of icy waters. There were passages reflecting a calm sunny countryside ever conscious of the grimness of its surroundings.

The other works of the second section were an overture by Sigurdur Pordarson; three dramatic songs by Porarinn Jonsson, Markus Kristjansson, and Sigfus Einarsson, sung by Maria Markan, concert singer, also from Iceland.

Four Icelandic folk melodies composed in 1936 and 1937 by Sigfus Einarsson and Karl Runolfsson made up the balance of the program.

His Majesty, King Christian X, Crown Prince Frederik and other members of the Royal family occupied the royal box and were equally as warm as the audience in the welcome accorded the Icelanders and their works.

OTHER SCANDINAVIAN LANDS REPRESENTED

The festival continued through September 10, with separate evenings devoted to the works of Finnish, Swedish, Norwegian and Danish composers, interpreted by the same orchestra under the direction of conductors from each of the countries with soloists representing each nation.

Jean Sibelius was represented on the Finnish program, which also offered works by Eino Linnala, Vaino Raitio, and Uuno Klami. Sweden was represented by the works of Gosta Nystroem, Hilding Rosenberg, Gunnar de Frumerie, Ingemar Liljefors and Lars-Erik Larsson. The works of the Norwegian composers, Ludvig Irgens Jensen, Eivind Groven, Harald Saeverud, Geirr Tveit, and Christian Sinding, and those of the Danish composers, Hakon Borresen, Svend Erik Tarp, Peder Gram, Ebbe Hamerik, Knudage Riisager and Finn Hoffding were offered on the nights set aside for the works of their respective countries.

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pianist, has removed her studio to New York. Her work in Boston will be confined to Thursdays of each week.

Ohio Teachers Seek Certification

Drive for Membership Launched by State Body—Cleveland Museum of Art Plans Concert Courses

CLEVELAND, O.—Owing to dissatisfaction with the outlook for the future, an intensive drive is being conducted to organize and work for certification of the private music teacher. A voluntary plan of certification is to be put in effect through the Board of Education and to be passed at the regular meeting of the Ohio Music Teachers Association. Mary Stockwell Durfee of Toledo, O., is this year's president and Lynn B. Dana of Warren, O., who has been working along these lines for the past twenty years is certification committee chairman. Great strides are being made towards reaching the goal, a membership of 5,000 being sought. Students will be able to study with teachers of their own choosing, instead of being forced to enter a conservatory if they wish to qualify for a degree. Weekly meetings and discussions in Cleveland, the center of these efforts have brought encouraging results.

CLEVELAND CONCERT COURSE

Under the auspices of the Art Museum, Mrs. Emil Brudno has assembled a course of outstanding attractions to take place at Public Music Hall. Jascha Heifetz opens proceedings November 4 to be followed by Argentinita and her Spanish group November 18. Yehudi Menuhin, the two-piano team of Vronsky and Babin, Marian Anderson and the debut of Robert Casadesus are likewise scheduled. Of paramount interest is the appearance of the Boston Symphony Orchestra under Serge Koussevitzky December 9. More than a score of years has passed since this organization visited the shores of Lake Erie.

The Cleveland Museum of Art is also preparing many events of interest, besides Arthur Quimby's regular organ recitals. Comparative arts course and faculty recitals at the Institute of Music provide much interesting material and rumors are rampant that many attractions will be announced in the near future.

R. H. W.

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Nathan Milstein, violinist, appears with six symphony orchestras this season. In addition to the New York Philharmonic-Symphony Orchestra, he is to be heard with the San Francisco Symphony, the Los Angeles Philharmonic, the Cleveland, the Pittsburgh Symphony and the Havana Symphony orchestras.

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Chicago City Opera to Open With New Works and Singers

Concert Roster for Illinois Metropolis Promises to Be Heavy One—Early Season Bookings Include San Carlo Opera Series

CHICAGO.—The Chicago City Opera opens its doors October 29 with a non-subscription performance of Otello with Giovanni Martinelli, Lawrence Tibbett and Helen Jepson. The following evening the Littlefield Ballet company of forty-five members, imported from Philadelphia, will present an entire evening of ballet. Aida, on October 31, introduces Dusolina Giannini in the title role; Bruna Castagna as Amneris and Giovanni Martinelli as Rhadames. Die Meistersinger, not staged in Chicago since 1928, will be heard on November 2, with three more artists making Chicago debuts—Maria Reining, Viennese lyric soprano; Joel Berglund, baritone; and Adolf Vogel, bass. René Maison will assume the role of Walter. Tibbett sings Rigoletto on November 4 and Hilde Reggiani, another newcomer, is cast as Gilda with Armand Tokatyan as the Duke. Samson and Delilah brings Bruna Castagna in the title role with René Maison as her *vis-a-vis* at the first Saturday matinee and Butterfly with Maria Reining closes the first week.

BERTHA OTT'S ATTRACTIONS

Bertha Ott's list of attractions for this season include the following recitals in Studebaker Theatre: Frank Teurfs, baritone, October 16; Charles Henry Manney, Negro baritone, October 23; Serbian Singing Society, Branko Radichevich, Alexander Savine, director, October 13; Maria Kurenko, soprano, November 6; Serge Tarnowsky, pianist, November 13; Cara Verson, pianist, November 27; Sonia Sharnova contralto, December 4; Myra Hess, pianist, January 8; Hazel Briggs, pianist, February 5; Walter Mills, baritone, March 5; Ted Shawn and His Men Dancers, March 12; and Eva Jessye Choir from the choral ensemble of Porgy and Bess, March 19. In Orchestra Hall: Mercado's Tipica Mexican Orchestra assisted by vocalists and dancers, October 30; Fritz Kreisler, only recital appearance here this season, November 20; and Sergei Rachmaninoff, December 11. In Kimball Hall: Chester Bielski, violinist, winner of the Society of American Musicians contest, October 23; Willis Charkowsky, pianist, October 25; Joseph Novak, basso, November 26; and Jenny Urban, lyric soprano, December 11.

HARRY ZELZER'S LIST

Harry Zelzer opens his season by presenting the Ballet Caravan at the Civic Theatre, October 16. On October 23 the Don Cossack Chorus gives a program at the Civic Opera House, where the Mikhail Mordkin ballet offer two performances, October 24 and 25; Beatrice Bell, pianist, November 20, at the Studebaker and Jussi Bjoerling, tenor at the Civic Opera House, November 27, conclude this year's attractions. Beniamino Gigli opens the New Year with a concert at the Civic Opera House, January 8. The Budapest University Chorus sings in the same theatre on January 15; where also Jan Kiepura, January 22, and Mischa Elman, January 29, are to be heard in recitals. On February 5 Trudi Schoop and her dancing comedians give two performances at the Civic Theatre. Yehudi Menuhin's recital is scheduled for February 19 at the Civic Opera House. Harald Kreutzberg's dance recital takes place at the Civic Theatre, February 26. Nelson Eddy is to be presented in his annual concert at the Civic Opera House, March 4. Andres Segovia, appears at Civic Theatre, March 12, and on March 19 Martha Graham and her dance groups.

DANIEL SAIDENBERG'S SYMPHONIETTA

The Saidenberg Symphonietta will have three soloists in its series of four concerts in Goodman Theatre—Agatha Lewis, soprano, November 22; Emanuel Feuermann, cellist, January 24; and Mischa Mischakoff, January 28. The December 27 concert is to be given entirely by the Symphonietta. A number of both old and new compositions are again to receive first performances in these concerts. Daniel Saidenberg is musical director and conductor.

SAN CARLO OPERA TO VISIT

Fortune Gallo's San Carlo Opera Company begins a three-week engagement of twenty-four performances at the Auditorium Theatre, October 3, with The Barber of Seville. During the first week, Aida, Rigoletto, Cavalleria, Pagliacci, Madam Butterfly, Faust, Carmen and Il Trovatore are scheduled with long established favorites and new singers.

ADULT EDUCATION COUNCIL NEW SERIES

In addition to its piano series, the Adult Education Council present this season at popular prices a Musical Arts Series given by the following: Rose Bampton, soprano, October 15; Anna Kaskas, contralto, November 12; Joseph Szigeti, violinist, November 26; Gordon String Quartet, January 14; Joseph Bentonelli, tenor, January 28; the Mozart Boys Choir, February 11, and Gregor Piatigorsky, cellist, March 25. All these concerts take place in Orchestra Hall.

ARTHUR BURTON REOPENS STUDIO

Arthur Burton has reopened his vocal studio in Fine Arts Building. A large class awaited the return of this vocal teacher and coach who taught through the summer to August 1 a class of out-of-town pupils.

METZGER PUPIL ENGAGED FOR OPERA

Following intensive study with Zerlina Muhlmann Metzger, Margery Mayer was suddenly launched upon a professional career by being engaged by Paul Longone for the 1938 season of the Chicago Opera and since has given her own recital in Kimball Hall; sung the role of Dalila in a Samson and Dalila performance in Kimball Hall given by her teacher, May 13; the role of Carmen in a condensed version of that opera over WGN, June 5; joined WGN concert staff July 17; sang as guest artist with the Northerners, September 6; and portrayed the role of Ortrud in a radio performance of Lohengrin, September 26.

RUDOLPH GANZ RETURNS FROM ABROAD

Following a season of concerts, conducting, and lecturing combined with his activities as president of the Chicago Musical College, Rudolph Ganz and Mrs. Ganz spent the month of August visiting their son and his family in Switzerland. Mr. Ganz again took up his duties as president and chairman of the piano department at the college on September 6. In addition to educational and teaching work he also has an extensive schedule of recital, lecture and concert engagements for the season.

OTHER STUDIO JOTTINGS

George Perlman has begun his violin classes in his Fine Arts Building studio.

Beverly Lane, soprano of the Chicago City Opera and artist student from the class of Ada Paggi, is broadcasting weekly over the NBC chain from New York. Miss Lane returns to Chicago for the opening of the opera season.

RENÉ DEVRIES

JOINS WESTCHESTER FACULTY

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has concluded a series of fifteen broadcasts over WNYC and joined the faculty of the Westchester Affiliate of the David Mannes School in the piano and orchestra departments.

Kurt Adler Opens Chicago School of Opera

Kurt Adler, for many years conductor of the Volksoper and Josefstadtstheater in Vienna and associated with Toscanini at the Salzburg Festpielhaus as assistant conductor as well as conductor of the orchestra for Max Reinhardt productions, has opened a school of opera in Chicago beginning his teaching activities on September 26. Having directed opera classes at the Neuen Schule für Musik in Vienna and at the Mozarteum, where it is stated he coached such artists as Lotte Lehmann, Charles Kullmann, Kerstin Thorborg, Friedrich Schorr, Jan Kiepura, Marthe Eggerth, Mr. Adler also directed opera in Germany and has conducted in Italy and Czechoslovakia.

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Lotte Lehmann Applauded in Final Hollywood Bowl Event

Season Ends without Deficit—La Boheme Is Sung in Special Performance

LOS ANGELES.—The final concert of the regular Hollywood Bowl season was held September 3, with Otto Klemperer conducting and Lotte Lehmann, soprano, as soloist. At the intermission, announcement was made by Mrs. Leiland Atherton Irish, vice-president of the Southern California Symphony Association, which sponsors the concerts, that the season had been carried through without any deficit, and that 277,265 had attended compared with 271,354 for last season.

Lotte Lehmann's emotional singing won her warm applause and two encores. She began with a recitative and aria from Beethoven's Fidelio, singing expressively and with much feeling, characteristics shown equally in two Wagner songs, Schmerzen and Traüme, and the Strauss Heimliche Aufforderung. The Strauss Zueignung was given and two more Strauss songs, Ständchen and Morgen, were the encores, the latter proving the best sung items of the evening.

Klemperer began with the Berlioz Benvenuto Cellini Overture, supplying appropriate dash to the opening theme and softening the work's instrumental angularities with an obviously loving hand. The suite arranged by Sir Hamilton Harty from Handel's Water Music, was given with cheerful grace. Jollity marked the opening and closing *allegros*, the lovely simplicity of the *air* was beautifully presented and the *hornpipe* was charmingly done. In conclusion was the Beethoven fifth symphony, in which Klemperer invariably rises to his interpretative peak. On this occasion, his reading contrived to be both massive and sturdy, yet without loss of finesse. Orchestra and conductor were tendered an ovation at the end of the concert.

The post-season performance of Puccini's La Boheme, given as a benefit for the Philharmonic Orchestra Fund, brought only a small audience to the Hollywood Bowl on September 7. The presentation had its moments, such as the tension at Mimi's death and the gay crowd scene, but there was much unevenness, part of which may be ascribed to rehearsal limitations. Pietro Cimini conducted with a sure and knowledgeable hand, the orchestra sensitively responsive to his control. Armando Agnini provided settings according to tradition.

Charles Kullmann gave an able interpretation of Rodolfo, scoring a hit with his first act aria. He acted with routined ease, and sang with feeling and vocal certitude. After an inauspicious first act, Norman Cordon retrieved himself in the last, in the role of Colline, with an admirably delivered Coat Song, which displayed a resonant bass to good advantage. Rosemarie Brancato made a pleasing Musetta, particularly in the second act, where she was adequately vivacious, and she gave the always popular aria with considerable charm. As Mimi, Jean Tennyson was at her best in the last act. Her voice had appealing tones. Conrad Mayo was competent as Marcello, George Cehanovsky sang Schaunard, Lodovico Tomarchio was Alcindoro and Paul Dennis, Benoit. Tandy MacKenzie contributed a few notes offstage for the toy peddler, while a super pushed out the laden cart. The chorus, under Hugo Strelitzer's able direction, sang with considerable enthusiasm and satisfactory balance.

R. D. S.

HOLLYWOOD MAESTRO

MALCOLM McMILLAN, voice teacher of Hollywood, and conductor of the Hollywood Apollo Club, announces the first concert of the season on November 30, at the Wilshire-Ebell Theater, Los Angeles.

RAMBLING AROUND

L. E. Behymer's concert series at the Los Angeles Philharmonic Auditorium opens October 4 with a recital by Lawrence Tibbett. Jan Kiepura, Polish tenor, is to appear also on the Behymer series this season. Igor Gorin, baritone, gives a recital March 14. Other artists scheduled are Richard Crooks, Richard Tauber, Kathryn Meisle, Marian Anderson, Nino Martini, Fritz Kreisler, Yehudi Menuhin, Jascha Heifetz, Sergei Rachmaninoff, Josef Hofmann, Jose Iturbi and Artur Rubinstein. The San Carlo Opera Company has performances for two weeks in February. The San Francisco Opera offers seven performances, opening with Andrea Chenier on November 5 at the Los Angeles Shrine Auditorium, followed by Die Meistersinger, Pelleas and Melisande, Elektra, Coq d'Or, Cavalleria Rusticana and La Boheme.

* * *

Eva Brown, teacher of singing, announces engagements of several of her artist pupils. Eleanor Hansen has been contracted by RKO-Radio studios for the feminine lead in a Ben Alexander musical picture, and following this she

(*Continued on page 29*)

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NEW YORK — OCTOBER 1, 1938 — No. 2972

Trouble, trouble everywhere, but in a much disturbed world it was a relief to learn recently that Paderewski, long a rebellious minority, had at last capitulated and broadcast his pianism over the air.

—o—

Seasonal Preview

Musical seasons usually begin with optimism. Thus it would serve no end to utter generalities about excellent prospects for 1938-9. Instead we offer some statistics.

According to New York concert hall bookings, this will be one of the most active seasons in some years. It begins with a rush, Town Hall having booked more than forty events for the month of October, a considerable advance over the number heard last autumn. Carnegie Hall also reports that its reservations are the greatest in some seasons. Following the early deluge of recitalists, which include some eminent names, the New York Philharmonic-Symphony Orchestra begins its schedule on October 20 in Carnegie Hall. The total number of concerts mounts to ninety-eight, plus six young people's events and a pension fund program. John Barbirolli is again in charge, with Georges Enesco appearing for several weeks in midseason. The Boston and Philadelphia Orchestras again give their annual series of about ten appearances each.

One month after the orchestras get under way, the Metropolitan Opera starts what promises to be one of its most brilliant cycles in years. The opening night, November 21, will see Otello sung by a cast including Martinelli and Tibbett. Among the events of the season—announcement awaited General Manager Edward Johnson's return from Europe—are restorations of Falstaff and Boris Godounoff. The newcomers to sing with the company have not all been revealed, but it is known that Jussi Bjoerling and Galliano Masini will join the tenor wing, with perhaps some appearances by the returned Gigli. Rumor also states that Herbert Janssen and Hans Hermann Nissen, baritones, will join the German contingent, and Ebe Stignani, contralto, the Italian one. Tosca again figures in the repertoire, it is said, and there have been rumors of Louise, with Grace Moore. A general overhauling and freshening of many scenic sets has taken place during the summer.

Among the notable events of the early season are the fiftieth anniversary celebration of Moriz Rosenthal's debut, the fortieth of Josef and Rosina Lhevinne's, the twenty-fifth of John Powell's artistic activity, all to be celebrated by New York concerts of a *gala* nature. Apparently, the Hofmann jubilee of last season has set a precedent that will have repetitions this year.

The arrival of new artists on our shores promises to establish a record for the present decade. Opera in particular seems to be definitely beginning a new wave of expansion. In the San Francisco and Chicago opera seasons this autumn several new voices will be heard, the latter series including the American debut of Maria Reining, Viennese soprano. The return of Gigli, in both these seasons, is among the welcome events.

In the concert field, new artists and ensembles are scheduled to appear. The chamber music field is to be extended by the debut of the Griller Quartet from England. The Ballet Russe de Monte Carlo, having been somewhat reorganized, starts its countrywide tour this month with an engagement at the Metropolitan Opera House in New York, bringing new terpsichorean productions.

Noted visiting batonists, who will conduct some of our orchestras as guests, include Bruno Walter, Igor Stravinsky, Ernst Krenek and Georges Enesco. Doubtless this roster will be considerably extended before the season is out. Among other creators who come to America for a first tour is Mario Castelnuovo-Tedesco, who is to play in programs of his works. The new scores to be offered by the leading orchestras open still another chapter—too lengthy to be here entered.

All in all, the season promises a lavish amount of listening, and a respectable degree of novelty, that indispensable ingredient for maintaining audience interest.

—o—

Choristers on the Picket Line

The Grand Opera Choral Alliance has been posting its members on the picket line outside the Center Theater, New York, where Fortune Gallo's San Carlo Grand Opera Company recently opened a series. Mr. Gallo, as an impresario who inclines to heed the embattled voice of labor, may well be somewhat perplexed by the incident.

He recently signed an agreement with the American Guild of Musical Artists, entitling members of this organization only to accept jobs in his chorus. This is in line with the growing movement to unionize the opera field made by the AGMA. In its progress the guild has run afoul of the Grand Opera Choral Alliance, which, it maintains, was expelled from the Associated Actors and Artists of America and does not enjoy affiliation with the American Federation of Labor.

The two unions—one a growing one with branches in many musical fields and the other a more or less isolated one which formerly enjoyed possession without dispute—were supposed in some measure to have patched up their differences recently. The operation, as nearly as a layman can understand it, consisted in the smaller group being merged with or replaced by the larger one. But apparently bitterness rankles among the old guard, and Mr. Gallo's autumn venture has been made the battleground for the still vociferous GOCA.

It may well be that the older organization is fighting for life, as it has been announced by Leo Fischer, executive secretary of AGMA, that the San Francisco Opera has signed a contract with his group, and that as soon as the GOCA contracts have run out, the Metropolitan Opera, the Cincinnati Summer Opera, and the Hippodrome (New York) organization will conclude agreements with the guild.

Whatever the merits of the GOCA case may be—and this group doubtless resents a larger and stronger body usurping the field that once belonged to it exclusively—the welfare of artistic workers and the peaceful administration of the musical labor problem will be best achieved by having one big union. This is especially true since the guild now numbers many of the leading singers of the country in its ranks, and its officers include names of the highest artistic reputation and responsibility.

Anyone who knows the rudiments of the labor problem realizes that it can be solved only when there is unity and not division of sentiment between workers in the different divisions of the profession. Viewed from this point of view, it is not difficult to perceive that the AGMA is carrying on in accord with the tide of the times, and that the GOCA is holding out against it. The verdict may sound a little harsh to those old and faithful members of the choral profession who feel that their livelihood is threatened by the new developments. But the solution would seem to be for them to join the American Guild of Musical Artists, and the GOCA to link up its resources with the larger group, instead of trying to drive a wedge into, and thus to divide and weaken, the labor movement.

—o—

A Memorial to Sousa

Report that the name of John Philip Sousa is to be honored by a memorial planned by a committee, which is now seeking to raise $750,000 for such a purpose, prompts the thought that the eminent American bandmaster and composer already has a substantial one in his stirring marches.

According to a recent announcement, the committee headed by B. A. Rolfe, conductor, and including also Gene Buck, president of the American Society of Composers, Authors and Publishers; George H. Gartlan, supervisor of music in the New York City public schools; Joseph N. Weber, head of the American Federation of Musicians; Arthur Pryor, bandmaster, and others, intends by erecting some memorial to "encourage a love of American music in the citizens of the United States."

One form it might take, it is said, would be a home for musicians, which seems to us a more useful idea than "a large bronze statuary group, showing Sousa standing before his band of sixty men," favored by another coterie. It is said that high school students throughout the country will be invited to contribute "gifts" not exceeding one dollar to the fund.

This is undoubtedly a worthy idea, but a sum as large as that mentioned ought to be used for some positive benefit to music and musicians. In that respect, a refuge for aged or disabled musical performers, such as that previously founded by the late Theodore Presser in Philadelphia, would be a godsend, particularly in this day of difficulty for many of this profession. Statuary is all very well, but we have almost too much of it already. It is, however, not conspicuously devoted to the musical profession, but usually to some general or statesman who already lives with sufficient vividness "in the minds and hearts," as the old phrase has it, "of his countrymen."

Let the memorial to the composer of The Stars and Stripes Forever, and many other rousing marches, not to mention a popular comic opera or two, take as vigorously positive and inspiring a form as the music which he poured forth with such hearty and tuneful copiousness over many years.

Sousa carried the standard of American brass band performances to a high level and acted, moreover, as one of the most popular musical ambassadors to Europe which America has ever sent. In a sense he returned the compliment which such foreign idols as Offenbach and Johann Strauss paid us when they toured here in concerts of their popular music. As such he merits remembrance and thanks. Though his muse was not always of the most soaring and Olympian variety, it cheered and is still inspiring the public today wherever a procession marches in holiday array.

VARIATIONS

By Leonard Liebling

Victim of sciatica and neuritis—throbbing by turns in unison and canon—this writer finds it easier at present to use the paste-pot than the keys of the typewriter.

* * *

Anyway, it is difficult in these martial days to concentrate on musical aspects and happenings. Some of the political reports, however, bring a smile in spite of the general sadness. For instance, this from the New York Daily Mirror of recent date:

Then there's the one about Goebbels, who issued his proclamation last year that German industry was advancing at full blast and that every physically capable man had a job. . . . This story is supposed to have been overheard at Düsseldorf, repartee between two workers . . . "Isn't our German industry achieving remarkable results? Look at those smoking chimneys, the busy factories, the ships heavily laden with cargo steaming up the river. What a wonderful era for Germany!" . . . "Are you crazy?" replied the other. "The chimneys aren't smoking, the factories certainly aren't busy, and where do you see ships steaming up the river?' . . . To which his subtle friend said: "Ah, ha, I can see you don't read the newspapers!"

* * *

Charles L. Wagner, faithfully cooperative with this department, sends the following delightful contribution clipped from Newton Newkirk's column in the Boston Post:

It is a real joy for a lover of music to read the report of an expert musical critic who writes of the performance of some noted artist that has appeared before the public.

Take for instance the following example in an esteemed contemporary by a musical critic concerning the performance of a noted pianist:

"He can apply his executive means and at need hold each one in large independence, or co-ordinate them elastically and astutely; or weld them into a perfectly cemented whole. As the music will, he can be fleet and flickering of tone, or stout-bodied and sonorous. Simple instrumental song flows from his fingers so sustainedly and purely that the ear hardly notices the exquisite moulding and melting of the phrases. Even the most temperamental and transported of his hearers must feel his fine, sure and supple mental control of every operation of his technique and tone; the mental penetration that lucidly analyses and luminously synthesizes the music that he plays by instantaneous process."

You must understand that those of us who could not be present at this recital are at a disadvantage. We hunger, hanker and yearn for the finer shades of criticism which you have entirely neglected.

You speak about this artist's ability to "co-ordinate his executive means elastically and astutely." Ah, to be sure he would do that (what artist wouldn't?) but is he able to project the subconscious tonal values immatudinally in the plethoric *andante* so that they will impinge hermetically on the psycho-therapic luminosity and be assimilated thereby?

Unless he can do that (and do it without dislocating two fingers of his left hand and skinning his knuckles) it is apparent, even to the lay-musician, that he has neglected his "one-and-two-and-three-and" exercises.

Far be it from me to find fault with your criticism, but you speak of "his mental penetration that lucidly analyses and luminously synthesizes."

Naturally his "mental penetration" would do that. I would expect it to operate in exactly that manner, but why did you drop the matter there and leave us flat, as it were, as to the conclusion?

How about his mezzo-tints in the fifth dimension? Were they pale and anaemic, or were they rich in albumen, pretoids and adenoids? Speaking purely and freely along the line of the theory of relativity, you must know as a musical critic, that the scaleric value of the chronometric basso profundo is in direct juxtaposition to the elementary effulgence of tone and timbre that marks the true artist.

Now please do not misunderstand me. When I say this I am not, of course, referring to the logarythmetical technique-osity which inadvertently and involuntarily emanates from the soporific absquatchulatum (often in spite of the artist's best endeavors) thus transforming the conglomerate mass of tone and vibration into a state of innocuous desuetude that is simply ridiculous.

Of course, that is something that cannot at times be helped and I, for one, do not think it should be counted against the performer, but as for the other objection—or, rather, omission—to which I have so clearly and lucidly called your attention—well, I hope you will not let it happen again in the future when you undertake to criticize a musical performance of a great artist.

* * *

Has Mr. Newkirk read this other kind of criticism in The New Yorker of August 20? "The Hay-Adams House, one of the nicest hotels in Washington, provides organ music for its luncheon and dinner guests. A friend of ours, eating there for the first time, was charmed by this and sent the waiter off post-haste with a request for some Bach. The waiter returned with the organist's apology; he couldn't play Bach, the waiter explained, because the other guests would think he was just practising."

* * *

Delighting one's heart is a new composition (Carl Fischer, New York) entitled Chopin in the Citrus Belt, Nocturne for the Left Hand and an Orange, piano solo by Edward Harris.

The composer's Foreword explains as follows:

The first orange virtuoso I ever encountered was Ansel E. Adams of San Francisco. Mr. Adams, who was a distinguished pianist before he became a distinguished photographer, can perform portions of Chopin's Black Key Etude more brilliantly with an orange than most pianists play it with their bare hands.

For a successful rendition of this number, care should be exercised in the selection of the fruit. The orange should be heavy enough to depress the keys by its own weight, large enough to span the space between B flat and D flat without falling into the white key valley between, and round enough to roll unaided down the black keys.

To play successions of individual melody notes, the orange should be held in the palm of the right hand, grasped lightly but firmly with the thumb and the first two fingers, and manipulated with the desired force by a free wrist stroke. For trills, the orange should rest easily under the hand and be agitated back and forth by a quick wrist shake. For the occasional *sforzando* notes, the orange should be held about a foot above the key indicated and dropped on that key at the desired moment. For *glissando* rolls the orange should strike the first key noted, be given a sufficient shove and be allowed to roll down to the bottom note of the passage, where it should be stopped.

The three-page opus, with a left-hand accompaniment patterned after that in Chopin's Berceuse, develops a totally new keyboard technic and is well worth the attention of concert pianists in search of recital novelties. Audiences should be fascinated to see the golden fruit put in the service of art—especially in Florida and California. Of course acrimonious State rivalry now may be expected over the question of whose oranges have the better tone.

* * *

It is M. B. H.'s opinion that the policies of President Roosevelt will soon make it impossible for wealthy persons to have their private yachts and string quartets.

* * *

Jascha Heifetz figures out that he has travelled 1,350,000 miles and has played the violin some 65,000 hours. . . . In the course of those thirty years he has played during the days of the Russian upheaval, the Sinn Fein uprising in Ireland, the 1923 earthquake in Japan and the Gandhi-troubled days in Bombay. Which substantiates Mr. Heifetz's opinion that "the artist requires the nerves of a bullfighter, the vitality of a night-club hostess and the concentration of a Buddhist monk."—New York Times.

* * *

From the radio department of The Post (New York):

Overheard at a recent broadcast of the Wallenstein Sinfonietta, one of the finest regular musical features on the air: Girl sitting in the studio audience with the boy friend heard the first fifteen minutes through patiently, then was suddenly struck by a horrible thought, turned to her companion and whispered, "Gawge, let's get out of here. This is an ALL MUSICAL show."

Never know what you're getting into nowadays.

* * *

Offsetting the general abuse heaped upon the lowly but willing saxophone, comes warm defense in the current Victor Record Review:

Venuti plays on the violin? Why pick on the saxophone when the clarinet figures so prominently in jazz? Did anyone ever "swing" better on the saxophone than Benny Goodman and Peewee Russell do on the clarinet? And why hold the saxophone up to ridicule and say nothing of the trombone? Did ever a saxophonist get "hotter" on his instrument than Jack Teagarden and Tommy Dorsey do on the trombone? And what about Louis Armstrong and Bunny Berigan on cornet?

On the other hand, who is prepared to say that Lucien Cailliet, first saxophone of the Philadelphia Orchestra, or Rolland Tapley, first saxophone of the Boston Symphony, is less of an artist than flutists, violinists or cellists are on their instruments? Whoever has heard these great artists play the troubadour song at the castle, in Pictures from an Exhibition, by Moussorgsky-Ravel, is willing to class the saxophone among the most beautiful of musical instruments. Other convincing proof is the saxophone solos in Ravel's Bolero and Debussy's Rapsodie for saxophone, as played by one of these fine artists. It is not the instrument at all, but the way it is played, which makes it legitimate or jazz.

* * *

Ferde Grofé is putting the finishing touches on his new ballet, Café Society, to be produced by the Chicago Opera in the late autumn, with Catherine Littlefield in the leading role.

* * *

"In the world's great concert," writes J. P. F., "the roll of the drum seems just now to dominate the coo of the dove of peace."

* * *

Dinty Doyle, radio editor of the New York Evening Journal, tells about a place where there is "a three-piece orchestra—a piano, a player and a stool."

* * *

If the fine arts enjoyed their heyday in the nineteenth century, the unfine arts are having theirs in the twentieth.

* * *

César Saerchinger sends an item for which he waives credit and passes it on to Leff Pouishnoff, Russian pianist living in London.

A friend of Pouishnoff, carrying a violin case, hailed a taxi to go to the BBC headquarters and muttered, "Broadcasting House, please."

"Do you broadcast?" asked the driver.

"Yes."

"What do you do?"

"Don't you see this violin?"

"Oh, you're a fiddler, are you? Maybe you're one of those fellows who play Batch." (BBC is especially fond of Bach, it seems.)

"Yes, I suppose so, but say—hurry up, will you, please?"

"Well," said the driver, shutting his door in the fiddler's face, "in that case you can bloody well walk."

* * *

For adding to our Wrong Caption department we thank the Chautauqua (N. Y.) Daily of July 21. Until then, Albert Spalding had been able to deceive the world into thinking him a violinist:

Richard Crooks, leading tenor of the Metropolitan Opera Company, will sing with the Chautauqua Symphony Orchestra August 9 in the Amphitheater.

This is a gloomy day for me, my children. I am so, so, so unhappy and I am so, so, so bewildered. I feel as sear and yellow as the leaves of the trees that drift down silently from their twig anchorages—gone, gone to their tiny graves on the fading green mounds below, never, never, never to see the rays of the sun rise again. Ah, woe—ah, woe,—ah, woe is me.

Alas, alas, alas, sparrows on the haymound. Alas, alas, alas, from now on I'll be found perpetrating faint and lilac wit for your titters twice each month for thirty days hath September, April, June and November, all the rest have thirty-one.

My holiday is over and I am come back home from wanderings that took me places and made me see all sorts of things. Life is complicated and I am dissipated but just to tell you I am back covers me with pain.

Alas, alas, alas, sparrows or pigeons or jays. Bear with me, my children, in this my season's maze.

* * *

The Berkshire Hills have become saturated with music this past summer. What with the Dunrovin Festival, the Silvermine Festival, the concerts at Carmel, the Berkshire Festival, the Coolidge Festival, the Haddam Festival, the Cummington Festival, the concerts at Music Mountain, they tell me the natives are jittery with tunes. I shouldn't be surprised if farmers put radios on the motor threshing machines next summer and harvested to the sounds of Beethoven and Brahms. And I'll bet anything all the main highways will bristle with road stands where you can buy quartet and orchestra pocket scores instead of flowers, vegetables, eggs, butter, pies and chickens. I'm telling you, my children, New England at last is music conscious and the good people there are so satiated they're almost unconscious.

This year even opera invaded the hills and after Mozart in Ridgefield, Queena Mario's studio-theatre in Bethel started training the young on their songful histrionic paths in costume and wigs. Queena packed in the celebrities in her barn one night when I sneaked in. I identified Lee Pattison, Earle Lewis, Giuseppe Bamboschek, Carlo Peroni, Sidney Phillips, Florence Easton and Louis D'Angelo in the avid crowd, and to my bewilderment saw some of these creatures standing on their famed pedal extremities all through the entertainment, since none of the 147 seats of Queena's colossal auditorium are reserved.

Up at Music Mountain recently the pupils of Jacques Gordon *et al* had their annual picnic and from what I'm told they presented their *maestro* with two huge, silver ash-trays for use in the practise room for themselves.

Nothing like looking to one's own comfort, my dears. Remember this at Christmas when you buy your husband's presents.

* * *

One day in New York this summer was enough to send me scurrying back to the wilds, for I spotted in the space of eight hours Arpad Sandor, Fritz Fall, Frieder Weissmann, Hilda Ohlin, Paul Lemay, Charles Adler and Jack Salter parading on Fifty-seventh Street. And lunching at Schrafft's, I saw Ward French, F. C. Coppicus and Freddie Schang at a nearby table and later peeking in at the Russian Tea Room sighted Mischa and Helen Elman, Corinne Mayer, Austin Wilder, Charles Kullmann and Josef and Rosina Lhevinne. Do you wonder I ran back to the bushes?

* * *

I find one or two bits of cheerful tales in the maw awaiting my digestion. One anecdote from England retold to Ivor Newton and finally booted on to me concerns a prima donna of magnificent proportions who plowed her way across the stage to face her audience trailing a train yards and yards long. Two stage hands standing in the wings were popeyed at the spectacle. "Gawd," said the little one, "just look at that train."

The tall one answered: "*I'm* lookin' at the engine wot's pullin' the blinkey train."

It seems as if Europe was particularly interested in avoirdupois at the moment for Irving Schwerké, who has been visiting America this summer to his amazement, says that he overheard the following comment at a Paris recital recently.

Rather late, an enormously fat man attempted to squeeze gracefully into his aisle chair at a concert. A lady just behind him murmured to her companion, "That, my dear, is one of the big critics."

* * *

Germaine Schnitzer, returned to the U. S. from a European sojourn of extensive dimensions, wrote me that late last spring the Baronne Henri de Rothschild in Paris sent out invitations to a Debussy recital which the Italian pianist, Renata Borgatti was offering in the residence of the Baroness. The invitations were headed Programme Claude Debussy and one invitation went astray. It was returned by the French postal authorities addressed to Claude Debussy care of the Baroness de Rothschild.

* * *

Speaking of the Rothschilds, Beatrice Rothschild of New York has sent me an epistle describing the antics of a bat during one of the summer string quartet concerts which Alexander Bloch sponsors at his school in Hillsdale, N. Y. The program held the Debussy quartet and a Mozart opus.

As soon as the concert began and the first subtle strains of Debussy vibrated in the air the bat, until then sleepily attached to one of the rafters in the auditorium, left his perch and began swooping low, back and forth, in complete rhythm to the music. Miss Rothschild says that it was rather terrifying to see the heads of the audience move to right and left watching the bat's flight, and in perfect synchronization to the music.

All through the Debussy music the bat flew back and forth, suiting his flight to the *tempi* of the four string players and adhering faithfully to every *rubato*.

When the music ceased the bat disappeared not to return. Though Mozart was played eloquently, the bat was not moved to interpret the music. Evidently he had no ear for the classics.

What would have happened if the overture to Die Fledermaus had been played, I dare not puzzle about, Miss Rothschild.

(Cartoon by Bo Brown.)

"Can't you boys go somewhere else? I have a headache."

Foreign News in Brief

Roussel Commemorated

VASTERIVAL (France).—Friends and admirers of Albert Roussel, who passed many years of his life in this charming provincial town, staged a festival of the French master's works, featuring his compositions created here.

Antcliffe Honored

THE HAGUE.—In connection with the celebrations of the forty years' reign of Queen Wilhelmina of the Netherlands, Herbert Antcliffe, correspondent of The Musical Courier, was appointed a Knight of the Order of Orange Nassau, a distinction rarely given to foreigners.

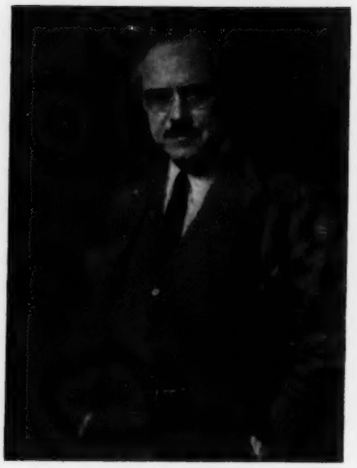
M. G.

Stockholm Hears Manon in Swedish

STOCKHOLM.—The Royal Opera recently presented for the first time in Sweden Massenet's Manon. The opera was done in Swedish, from a free translation from the French, without program credit to the translator. Hjordis Schymberg gave a creditable performance as Manon. Einar Beyron, Joel Berglund and Einar Larson sang respectively the roles of Chevalier, des Grieux and Lescaut. The large audience that filled the Royal Theatre warmly received this first showing of the French opera.

M. C.

TEACHES AND COMPOSES



WALTER GOLDE,

teacher of singing, has resumed activities for the season at his New York studios. During the summer Mr. Golde wrote new songs which are to be sung by Helen Olheim, Norman Cordon and other artists of the Metropolitan.

Vancouver Ensemble Ends Series

Malkin Memorial Bowl Scene of Outdoor Programs, in Which American Soloists Participate

VANCOUVER, B. C.—The final two concerts of the summer season of the Vancouver Symphony Orchestra under Allard de Ridder, took place in the Malkin Memorial Bowl, Stanley Park. Olga Steeb, concert pianist of Los Angeles, was guest artist, reading with authority and precision Saint-Saëns' concerto (No. 2) in G minor. Throughout the taxing program of Wagner, Grieg, Tschaikowsky, Sibelius, Järnefelt, and Liszt, the orchestra maintained its fine standard.

Mme. Socolofsky, Seattle soprano, assisted the orchestra on August 28, and was given a rousing reception for her fine understanding and projection of Il est Doux from Massenet's Herodiade and Voi lo Sapete (Cavalleria Rusticana) by Mascagni. By contrast she sang Bach-Gounod's Ave Maria and Gounod's Oh Divine Redeemer. The orchestra opened with Beethoven's Egmont Overture and continued with standard works by Wagner, Brahms, Elgar and Berlioz.

Gertrude Huntly Green, concert pianist, was a recent visitor in this city and Victoria from Toronto.

A festival of band concerts took place recently embracing a number of local and provincial instrumentalists who appeared before adjudicators Rhynd Jamieson and Stanley Bligh, Vancouver, and Basil Horsfal, Victoria.

Alfred Mirovitch, eminent pedagogue, lecturer and concert artist was a welcome visitor in the city recently. On his way east following a lecture tour of the Pacific Coast, Mr. Mirovitch discussed the responsibilities of the teaching profession, and the relations of teachers and parents in this regard, in a short interview.

F. D. F.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Sunday, October 2
David Sackson, violinist and Julius Chajes, pianist, Town Hall 5:30

Monday, October 3
Marcus Gordon, pianist, Town Hall (E)

Thursday, October 6
Leroy Anspach, pianist, Town Hall (E)
Suzanne Aurand, opera concert, Barbizon-Plaza (E)

Friday, October 7
Erno Balogh, pianist, Town Hall (E)

Saturday, October 8
Violette and Helene Coffer-Chantal, duo-pianists, Town Hall (A)
Bernard Kundell, violinist, Town Hall (E)

Sunday, October 9
Elizabeth Zug, pianist, Town Hall (A)
David Sackson, violinist and Julius Chajes, pianist, Town Hall 5:30

Monday, October 10
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, October 11
Musical Art Quartet, Town Hall (E)

Wednesday, October 12
Lucienne Delforge, pianist, Town Hall (E)

Thursday, October 13
Alexander Harsanyi, violinist, Town Hall (E)

Friday, October 14
Leona Flood, violinist, Town Hall (A)
Henry Jackson, pianist, Town Hall (E)

Saturday, October 15
Mack Harrel, baritone, Town Hall (A)
Faye Hendryx, soprano, Town Hall (E)

Sunday, October 16
Katherine Bacon, pianist, Town Hall (A)
David Sackson, violinist and Julius Chajes, pianist, Town Hall 5:30
Vladimir Zorin, bass, Town Hall (E)

Monday, October 17
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, October 18
Philadelphia Orchestra, Carnegie Hall (E)
Lotte Lehmann, soprano, Town Hall (E)

Wednesday, October 19
James Friskin, pianist, Town Hall (E)

Thursday, October 20
Philharmonic-Symphony Society, Carnegie Hall (E)
Kate Keith Field, soprano, Town Hall (E)

Friday, October 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Saturday, October 22
Trio of New York, Town Hall (A)
Earl Oliver, baritone, Town Hall (E)

Sunday, October 23
Philharmonic-Symphony Society, Carnegie Hall (A)
Beryl Rubinstein, pianist, Town Hall (A)
New Friends of Music, Town Hall 5:30

Monday, October 24
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Tuesday, October 25
Dorothy Baker, soprano, Town Hall (E)

Wednesday, October 26
Iso Elinson, pianist, Carnegie Hall (E)
Elizabeth Wysor, contralto, Town Hall (E)

Thursday, October 27
Philharmonic-Symphony Society, Carnegie Hall (E)
Clara Rockmore, thereminist, Town Hall (E)

Friday, October 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Canadian Choir, Town Hall (E)

Saturday, October 29
Maria Safonoff, pianist, Carnegie Hall (A)
Erica Morini, violinist, Town Hall (A)

Sunday, October 30
Philharmonic-Symphony Society, Carnegie Hall (A)
Iso Briselli, violinist, Town Hall (A)
New Friends of Music, Town Hall 5:30
Musical Art Quartet, Town Hall (E)

Monday, October 31
Max Pollikoff, violinist, Carnegie Hall (E)
Efrem Zimbalist, violinist and Vladimir Sokoloff, pianist, Town Hall (E)

Correct Way to Practise Does Not Always Require Most Physical Effort

Augusta Cottlow, American Pianist and Teacher, Believes That the Mind Should Control the Fingers in Such Activities

"One of the most important things for a music student to learn—yet one of the things all too often neglected in teaching—is how to practise," declared Augusta Cottlow, prominent woman pianist of America to a Musical Courier representative. Miss Cottlow, who made her first public appearance at the age of six in her native city of Shelbyville, Ill., played as a young girl under the baton of Anton Seidl in New York, following that with concert and orchestral engagements from coast to coast. Still in her 'teens, she went abroad for further study with such masters as Feruccio Busoni, then offered concerts throughout Europe.

AUGUSTA COTTLOW

Analysis a Prerequisite

"Is technic a natural acquirement with some people, or must everyone work equally hard at it?"

"Yes," said Miss Cottlow, "some people are fortunate enough to have a natural facility and a hand easily adaptable to piano technic. Others may have certain weaknesses to overcome, certain things to build up; and there are always many problems of varying kinds and difficulties to solve. But in all cases there must be thorough analysis. And this analysis must precede all practicing if valuable time is not to be lost. Endless repetition does not mean a thing. One may go through so many pages of music a day without gaining anything; or one may spend hours to conquer just one short passage and gain much. Teachers may assign whole books of exercises and accomplish nothing. But the helpful and intelligent teacher must show the pupil just where his problems lie, how to look for them and how to work them out."

Miss Cottlow spoke with conviction. Even with extensive presentations of concerts here and abroad, teaching has always been of deep interest to her, and since her retirement from the active concert field a few years ago (in which she was known as one of the foremost expcnents of Edward MacDowell's larger works), many young pianists have benefitted from her ideas and help.

Writing Book on Technic

Besides contributing articles to music journals now and then, Miss Cottlow has been preparing a book on technical problems in piano playing and how to solve them. "One of my teachers was A. K. Virgil, whose work in technical analysis served as an excellent basis for my further study and development of the subject.

"Do you know, I believe I have the instincts for a good housekeeper and gardener. I love to put things in order. And I take great pleasure in planting the seeds of musical ideas, in carefully developing them and watching the growth, and finally in the flowering—the results which have been so carefully planned."

In addition to her New York classes which Miss Cottlow is starting this month, she has opened a studio at her home in White Plains, where, following a vacation in the White Mountains, she and her husband, Edgar A. Gerst, have recently taken up their residence.

E. H.

I SEE THAT

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, arrived in New York on the SS. Ile de France from Europe on September 21.

• • •

Elisabeth Schumann, soprano, sailed from New York on September 22 on the SS. Ile de France for Europe. She will return to America this month and will become an American citizen. Several new songs are listed for her Town Hall, New York, recital on November 13.

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Mr. and Mrs. Giacomo Rimini (Rosa Raisa) arrived in New York from Italy on September 22 on the SS. Conte di Savoia.

• • •

Mischa Elman has cancelled his European engagements for the fall because of the illness of his father and remains in this country for the entire season.

• • •

Eugenia Buxton, pianist, is scheduled for recitals in New York, Boston and Chicago.

• • •

Helene Hartman, contralto of the Academy of Vocal Arts, Philadelphia, sang Amneris and Azucena in Aida and Il Trovatore respectively, recently at Jones Beach, L. I.

• • •

The Germantown (Pa.) Orchestra (N. Lindsay Norden, conductor) resumed rehearsals on September 28 at the Germantown Academy when auditions were held.

• • •

Ernest McChesney, tenor, prefaces a tour of the Eastern states, Canada and the Pacific Coast by appearing as soloist on October 31 in Pierné's Children's Crusade with the Handel and Haydn Society, Boston.

• • •

Frederic Baer, baritone, and Gunda Mordon, soprano, have added appearances in Gloversville, N. Y., on November 1 and Fort Collins, Colo., November 9, to their joint tour.

• • •

Richardson Irwin, of the Juilliard School of Music faculty, has resumed his teaching for the season at his New York studio.

• • •

Summer appearances of Margaret Sittig, violinist, were at Bar Harbor, Seal Harbor, Northeast Harbor, Me., and at Lake Mohonk, N. Y. Miss Sittig was accompanied at the piano by her father, Frederick V. Sittig.

• • •

After a vacation spent on the shores of Touisset, Mass., Harriot Eudora Barrows, teacher of singing, is now active in Boston. She opened her New York studio on September 30.

• • •

Leona Flood, American violinist, recently returned from a tour of Hawaii, Australia and Europe, makes her New York debut in Town Hall on October 14.

• • •

Mrs. Daniel Sullivan, teacher of singing, has reopened her New York studios. Mrs. Sullivan, back from England, also spent some time in Germany.

• • •

Louis Persinger continues this season as conductor of the senior orchestra at the Henry Street Music School Settlement, New York, as well as advisory head of the violin department.

• • •

Melanie Guttman-Rice has reopened her New York studio following a summer of teaching at Great Barrington, Mass.

• • •

Kate Keith Field, American soprano, sings rarely heard songs and arias of Bach and Handel, numbers by Strauss, Debussy, Ravel and Brahms and by modern American composers at her October 20 recital in Town Hall, New York, with Milford Snell at the piano.

• • •

Ralph Hollander, violinist of the Hollander Trio, has been awarded a scholarship by Saks & Company for six months' study in Italy. He returns to America on October 19.

• • •

Winifred Christie, pianist, is soloist over the BBC, London, on October 4.

• • •

Alexander Raab, pianist and pedagogue, reopens his Berkeley, Calif., studio today (October 1).

• • •

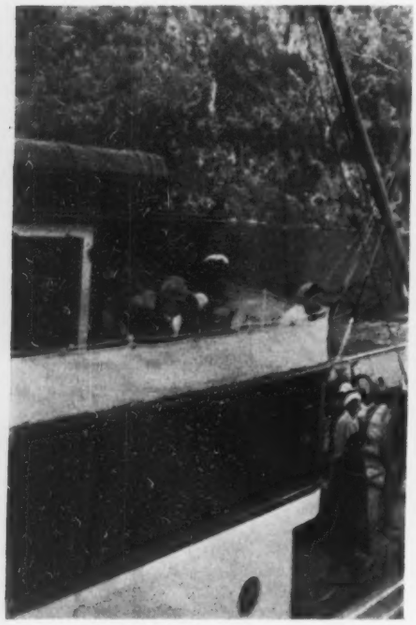
Paul Stassevitch, conductor, arrived in New York on September 19 on the Norwegian-American liner Bergensfjord from Norway.

• • •

Alden Edkins, bass baritone, and Harrison Knox, tenor, gave a program on September 17 at the Williamstown, Mass., home of Mrs. E. P. Prentice. Charles Baker was at the piano, and Archer Gibson at the organ.

REHEARSING FOR THE PREMIERE
on September 23 in Hollywood Bowl of the opera Gettysburg are Morris Hutchins Ruger, left, composer, and Gastone Usigli, conductor. The production was by the Federal Music Project of Los Angeles and the Independent Publishers, Authors and Composers Association.

WINIFRED CHRISTIE,
pianist, in the Iverness garden beside Loch Lomond. She vacationed in the Isle of Skye, Scottish Hebrides, at the historic home of Flora Macdonald, rescuer of Bonnie Prince Charlie.



EDWARD JOHNSON,
Metropolitan Opera general manager, departing from Simlenes, Norway, on the Sognefjord, en route to Stahlheim. Simlenes is a midstream point where fjord boats meet to exchange passengers. (Photo by Max Chopnick.)

LOTTE LEHMANN,
Metropolitan Opera soprano, and her husband, Otto Krause, vacationing at Saranac Lake, N. Y.

GRACE LaMAR,
American contralto, at Lake Itasca, Minn. Miss LaMar has returned to New York and will divide her teaching time between her private studio and Westminster Choir College, Princeton, N. J. She appears in concert this season under the management of B. Mary Pingle.

(LEFT)
VIOLINISTIC TRIO
at Blue Hill, Me., includes, left to right, Frances Shapiro, Ruggiero Ricci and Rolf Persinger. Ricci, on a two-months' European tour this fall, appears in Belgium, Holland, Germany, Hungary and Italy. (Bucknell Photo Service, Portland, Me.)

(RIGHT)
ALEXANDER KIPNIS,
Russian-American basso, left, with his manager, Charles L. Wagner and Mrs. Kipnis, leaving their Montreal hotel, the three-quarter mark on his round-the-world concert tour from Australia during which he sang at the Lucerne Festival.

KIRSTEN FLAGSTAD,
Metropolitan Opera soprano, with her husband, Henry Johansen, leaving San Francisco airport to keep radio and concert engagements in Los Angeles, her final appearances before leaving for a vacation in Norway.

FRIEDA HEMPEL,
mountain climbing at St. Moritz, where she appeared at the Palace Hotel this summer. She gives two concerts in Holland, appears in Paris, Hungary, Germany and Roumania before returning to the United States where she gives a Town Hall, New York, recital, before going to the Pacific Coast.

(BELOW)
MISCHA ELMAN
making one of his appearances as soloist at the Lewisohn Stadium in New York last summer. (Photo by ASCAP.)

JEAN DICKENSON,
soprano soloist on the American Album of Familiar Music, in the garden of her summer home in Silvermine, Conn.

(BELOW)
DR. ARTUR RODZINSKI
rehearsing the orchestra for a recent Hollywood Bowl concert.

(BELOW)
MR. AND MRS. EDGAR SCHOFIELD,
in Hollywood, where Mr. Schofield conducted summer master classes. He reopened his New York vocal studio on September 12.

VIRGIL FOX,
head of the organ department of Peabody Conservatory, now playing in Europe, opened his concert tour of England, Scotland, France, and Germany, August 7, with a recital at King's College, Cambridge.

(BELOW)
RONALD MURAT
directing the Connvale String Orchestra at the East Haddam (Conn.) Congregational Church, where on August 24 Arnold Belnick and John Dembeck, violinists, were soloists and Mr. Murat's adagio and fugue had its premiere performance. (Photo by Turner Studio, Middletown, Conn.)

HORACE J. PARMELEE,
of Columbia Concerts Corporation, walking in Dublin accompanied by Mrs. Callaghan McCarthy.

IN BAGNI DI LUCCA
a chamber music program was presented by (left to right) Erno Valasek, David Nadien, Prof. Enrico Pardini, Ralph Hollander, Francesca Monnier, Adolfo Betti, who directed, and Maddalena Monnier-Betti, shown strolling in the garden of Mr. Betti's villa.

(RIGHT)
RICHARD McCLANAHAN at Waterloo Station, London, starting for home after another summer's study with Tobias Matthay.

HELEN CHASE,
vocal teacher and coach, enjoyed a brief vacation near New York.

QUARTET FROM MARTHA
as presented recently in the Hollywood Bowl comprised, left to right, Douglas Beattie, Chicago Opera; Irra Petina, Metropolitan Opera; Rosemarie Brancato, Chicago Opera; and Charles Kullmann, Metropolitan Opera. (Photo by Otto Rothschild, Los Angeles.)

(BELOW)
MARIA GAY and GIOVANNI ZENATELLO
on their recent European tour, during which they established reciprocal agreements with opera houses in Italy, France and Spain for American students to gain actual experience. Mr. Zenatello was awarded a gold medal by Minister of Culture Alfieri at the opening of the Verona Festival in appreciation for launching these, the first open-air performances in Italy.

(BELOW)
FELIX ROBERT MENDELSSOHN,
cellist and conductor, will present the Queens Chamber Music Orchestra Society in its first concert at Carnegie Chamber Music Hall, New York, on October 20. Works by Handel, Haydn, Volckmann, Hoth, Guenther and Erb are programmed.

WERNER JANSSEN,
conductor of the Baltimore Symphony Orchestra, has written a symphonic score for Walter Wanger's The Rising Tide, a United Artists film production. (Photo by Coburn.)

(BELOW)
EMYLON BIEDENHARN,
contralto, at the home of Grieg, Troldhaugen, in Bergen, Norway.

MR. and MRS. ENZO PASCARELLA at the Baths of Tiberius, Capri. Mr. Pascarella is violinist of the Pascarella Trio.

CHARLOTTE BOERNER, soprano, and her husband, Lieut. Glen R. Rinquist, U.S.N., recently transferred to New York from California. Miss Boerner sang Marguerite in a production of Faust at Robin Hood Dell, Philadelphia, with Alexander Smallens conducting. (Photo by Stillman, Hollywood.)

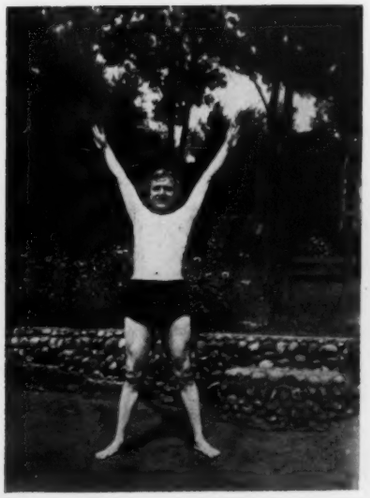
(LEFT)
DR. JOHN WARREN ERB, choral conductor, as head man of the Seneca tribe in the thirty-sixth annual Indian Council Fire at Lake Placid, N. Y., on September 2.

DALIES FRANTZ in the Arizona desert, where the young American pianist stopped for some impromptu motor repairs.

(BELOW, LEFT)
ERNESTO BERÚMEN, pianist, in Canada prior to resuming his teaching on September 14 at the La Forge - Berúmen Studios where several of his pupils are to appear in monthly musicales.

HERMAN DEVRIES, critic of the Chicago American, and MRS. DEVRIES, voice teacher, spent the month of August in the Canadian Rockies and now have resumed their teaching and coaching activities in Chicago.

THE PASQUIER TRIO, Pierre, Jean and Etienne, at a European seaside prior to returning to the United States for another extended tour.



(LEFT)
RUDOLF FIRKUSNY, young Czech pianist, in his sister's garden at Prerov, Czechoslovakia, after presenting a radio cycle of piano works by Janacek. Firkusny is giving three recitals of Czech music before he leaves for an extended tour in America in the coming season.

WILLEM and JAC VAN DEN BURG at the Bohemian Grove in California.

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

George Gershwin; edited and designed by Merle Armitage.

The handsomely bound and printed book is a collection of articles by various friends of the late composer, some of the contributors being Paul Whiteman, Otto H. Kahn, Walter Damrosch, Merle Armitage, Arnold Schönberg, Oscar Hammerstein II, Isamu Noguchi, Olin Downes, David Ewen, Lester Donahue, Isaac Goldberg, Rudy Vallee, Leonard Liebling, Jerome Kern, Du Bose Heyward, Alexander Steinert, Sam H. Harris, Ferde Grofé, Rouben Mamoulian, Irving Berlin, George Antheil, Serge Koussevitzky. They furnish highly arresting sidelights on Gershwin's life, music and personality, with many anecdotes hitherto unpublished. The illustrations are numerous pictures of the deceased, and reproductions of paintings from his brush. Mr. Armitage's own tribute is the most analytical and factually informing. Altogether a timely and valuable part of one's musical bookshelf. (Longmans, Green & Co., London, Toronto, New York.)

Reviewed by F. W. Riesberg

For Piano Solo

Variations on a French Nursery Song, by Josef Wagner. Containing general information, suggestions for interpretation and an analysis of form and structure, and dedicated to Alfredo Casella, this work is founded on a tune known to all nations. It contains a canon in the octave, contrapuntal devices, the melody arrayed in impressionistic garb, a dance-rhythm, choral variations, and a gay march *finale,* and does credit to the New York pianist and composer. (Art Publication Society, London and St. Louis.)

Reviewed by R. M. Kerr

Twelve Selected Sonatas by Domenico Scarlatti; edited and fingered by James Friskin.

The growing currency of Scarlatti's music in piano recitals makes this collection of a dozen brief sonatas, ending with the popular opus in A major, a valuable acquisition for the student and performer. The editor in his foreword states that his first intention has been "the presentation of a text free, so far as the actual notes are concerned, from interference with, or elaboration of the composer's intentions." Nevertheless, he has given careful fingering and other indications. (J. Fischer & Bro., New York.)

For Flute and Piano

Three Pictures, by Eugene Goossens.

Atmospheric nature pictures, in which the piano weaves a harmonically rich texture of modern coloring and the flute performs rather exotic figures. The sections are called: From the Belfry of Bruges; From Bredon in the Cotswalds, and From a Balcony in Montparnasse. The work is also available in its original form, for solo flute, string orchestra and percussion. The dedication is to Ary Van Leeuwen. (J. & W. Chester, Ltd., London.)

Method for Violin

Grown-up Beginner's Violin Book; an instruction book for the adult student; by Maurits Kesnar.

The author has come to the rescue of adults who would begin violin study without a too-lengthy preamble. He supplies a description of the instrument, methods for playing, and a few basic exercises which in a short time lead into simple pieces. Diagrams aid in understanding. (Theodore Presser Co., Philadelphia.)

For Orchestra

Perpetuum Mobile, by Johann Strauss.

Walter's Prize Song, from Die Meistersinger, by Wagner.

The Carl Fischer American Orchestra Edition adds a piquant Strauss number, its pizzicato measures a delectable morsel for orchestras. The adaptation is by Henry Sopkin. The Meistersinger excerpt, arranged by Alfred Hertz, is scored with skill. Unfortunately, several errata in the latter were not caught when on the press and a leaflet listing such corrections is provided. (Carl Fischer, Inc., New York.)

Books

Creative Piano Technic, Book II, and Teachers' Manual, by William O'Toole.

The second volume of Mr. O'Toole's work is devoted to rhythmic-harmonic scales and arpeggios, and stresses especially clarity and velocity of performance, though ease and accuracy (the aims of Book I) are again emphasized. A quite original method is evinced in this "creative" approach, which aims to "bring the child into the presence of beauty and to participate in it." (Creative Music Publishers, New York.)

Greek Modes and Church Modes, Modal and Secular Harmonizations, clarified by Effa Ellis Perfield.

Modal harmonization for church use is among the interesting subjects touched upon in this brief study of antique modes, which are hedged about usually with many obscurities for the average musician. Mrs. Perfield discusses and gives directions for their use in succinct form. Drills are included. (Effa Ellis Perfield, New York.)

Thirty Minutes with Mozart, and **Thirty Minutes with Stephen Foster;** by H. L. Bland.

Two playlets purporting to be based on episodes in the lives of the respective composers, and using simple sung and played excerpts from their works as interludes. Useful for school and club performance, and including complete directions for staging. (Belwin, Inc., New York.)

For Two-part Voices

On That Christmastide in the Long Ago (Weinachtslied); words by Hans Christian Andersen; music by Carl Reinecke; English version of text by Marshall Kernochan.

The delightful flowing melody of this familiar Christmas song gives a fine opportunity for two good solo voices, the lower one carrying the main theme at the beginning, the two alternating at the close in fervent "Alleluias." Piano accompaniment. German and English words. (Galaxy Music Corp., New York.)

Sacred Song

The Twenty-third Psalm; music by Albert Hay Malotte.

Dramatic changes of mood and modulations from key to key underscore the varying sections of this best known of biblical psalms. The Malotte setting is sometimes in an idiom approaching free recitative and elsewhere, as in the close, it becomes a broad, flowing melodic work. There are no pronounced difficulties. Published for high voice, D to G; medium, C to F; and high B flat to E flat. (G. Schirmer, Inc., New York.)

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ARTHUR E. WESTBROOK,
dean of the school of music of Illinois Wesleyan University, Bloomington, Ill., which opened a junior college at Springfield, Ill., this semester under Mr. and Mrs. E. Carl Lundgren, directors, to provide a two-year course of study.

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RADIO HIGHLIGHTS

Dialed by H. A. S.

By far the most important announcement in many moons was the NBC revelation that **Ignace Jan Paderewski** was to come to the airways on September 25 in a program marking the third anniversary of the Magic Key series. A diversified program, with his beloved Chopin featured, was prepared for him.

The announcement led this listener to wonder why our energetic concert managers have not attempted to present entire programs by artists over the air instead of having them play or sing a number or so in a "guest" appearance.

Surely if our orchestras can hold listeners two and three hours with comments at the intermission, there seems to be no reason why an individual artist could not offer an entire list. Presenting them in minor roles may add lustre to Mr. Jones' sealing wax variety bill but does not permit the listener to enjoy, via the airways, what audiences in concert halls do.

Guest of the Magic Key on September 18 was **Efrem Zimbalist,** in splendid form but compelled to share the program with a dog and a vocalist of the "popular" variety. **Marion Telva,** Metropolitan Opera mezzo-soprano, appeared on another of these "variety" offerings.

A novel recent offering was the American Society of Ancient Instruments under **Ben Stad,** which NBC brought Sabbath morning listeners. It should have been an evening offering.

Also among the novelties was **Ernst Victor Wolff,** skilled harpsichordist and pianist, who paid a return visit to the Keyboard Concerts series over CBS.

Paul Althouse, expected to hang his hat again at the Johnson-Ziegler emporium this season, was the guest in an all-Wagner program which NBC brought from Canada as played by the Toronto Promenade Symphony Orchestra with **Reginald Stewart** conducting. On the same subject we had **Grete Stueckgold,** soprano, deserting the **Bob Burns** show for Magic Key on September 11. Mr. **Stewart** recented offered **James Melton** as his soloist, prior to the tenor's appearance in opera with the San Carloans in New York and after his Cincinnati Opera bow.

Old and yet new was the series of Bach cantatas launched over MBS by **Alfred Wallenstein** on September 18. Chorus, soloists and orchestra were attractively blended under his able baton.

Prior to their formal debut, the Cabot String Quartet, organized by the League of Music Lovers, made a radio bow over WQXR on September 9 in the first of a series of programs. **Edna Bockstein,** pianist, inaugurated a series of Spanish programs over these same waves, and **Bernard Gabriel,** pianist and lecturer, started a demonstration series. **Lucie Bigelow Rosen,** thereminist, was guest of **Leon Rothier** at this station and **Eddy Brown** opened a Stradivarius series.

The Firestone Symphony Orchestra is again attracting to NBC waves with **Margaret Speaks,** soprano, not the least of many reasons.

Mark Love was one of the soloists in the Gershwin program presented via WOR on September 4. The same day **Glenn Darwin** appeared over NBC in a varied group.

Felix Knight, active radio tenor, has been engaged to make recordings of Jerome Kern scores following his appearance with **Frank Black** on a recent Kern anniversary program.

The Westminster Choir is to become a regular WOR feature, starting on October 7, when Dr. **John Finley Williamson's** choristers begin a Friday night series. And NBC is to bring us a World Concert on October 23 with many Canadian numbers.

The season has officially started.

GUEST PEDAGOGUE

EDWIN HUGHES,

concert pianist and teacher, has joined the faculty of the Academy of Allied Arts, New York, as guest teacher. He will teach privately and also conduct master classes. Mr. Hughes is president of the Music Teachers National Association. (Photo © George Maillard Kesslere.)

Monte Carlo Ballet Plans Novelties

Seven new ballets and two restorations are included in the repertoire for the Ballet Russe de Monte Carlo which opens a nineteen-day engagement on October 12 at the Metropolitan Opera House. Choreography for four of the novelties, Gaîté Parisienne, St. Francis, The Seventh Symphony (based on Beethoven's score) and Bogatyri, was created by Leonide Massine, artistic director. The latter work has its world premiere on October 20.

Two ballets, to choreography by Michel Fokine, have never been offered in this country: L'Epreuve d'Amour, to Mozart music, and Don Juan, to a Gluck score. Another novelty is Serge Lifar's Icare, to a percussion accompaniment. Restorations are Giselle and Coppelia.

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Chamber Festival Held At Slovakian Spa

(*Continued from page 7*)

peated its triumph of last year. The carefully arranged program culminated in a stirring reading of Smetana's first quartet, entitled From My Life. Praise must also be given for their moving performance of quartets by Zoltan Kodaly and Beethoven. Equal enthusiasm was displayed when the Rome Quartet achieved splendid results in quartets by Boccherini, Dvorak and Beethoven, played with extraordinary tonal beauty, immaculate technic and depth of feeling.

Considerable interest was evinced when the Haveman Quartet (Berlin) did Beethoven's opus 95 and Schubert's string quintet. The first local hearing of a quartet by Bernhard Hamann gave critical listeners small pleasure, the style of the novelty being commonplace and outdated.

ANCIENT SOUNDS

The Gebel Trio (Berlin) deserves praise for an exquisite program of German music from the pre-classic period—Quantz, Telemann, Erlebach, Haydn, and Johann Christian Bach. The trio, composed of Ulrich Gebel (flute), Mara Kremer (spinet) and Sylvia Grümmer (viola da gamba) brought down the house with their remarkable deliveries. They were ably assisted by Alfred Wildner (flute), Volkmar Kohlschütter (viola da gamba) and Hilde Gammersbach (coloratura soprano), who aided in making the evening memorable. Another old-time program was sung by the Tudor Singers who scored with their stylistic readings of English and Old Czech madrigals and motets. Cuthbert Bates is a versatile and conscientious conductor.

NEWCOMERS APPROVED

Among the string ensembles heard for the first time, the Polish Quartet was obviously handicapped by its ill-assorted program—Mozart's quartet (K. V. 387) being surrounded by an outdated work of Fr. Lessel and a futile piano quartet by Zarebski. Mention must also be made of the Firmin Touché Quartet (Paris) which was particularly admired for its reading of works by Ravel and Roussel. The outstanding feature of the evening, given by the Belgian Quartet Pro Nova (Brussels) was their captivating playing of Pavel Borkovec's ultra modern quartet. Less successful were the Cesar Franck and Haydn quartets, which revealed that the Belgian ensemble must grow riper before taking its place among first-class quartets.

London "Prom" Concerts

(*Continued from page 7*)

ture the spirit of Zerlina's aria. The veteran Frederic Lamond made the most of the bravado and heart-on-your-sleeve sentiments of Tschaikowsky's piano concerto in B flat minor.

Beethoven's Coriolanus Overture opened another concert, followed by Cecilia Wessels, soprano, who waged a somewhat unequal contest with the Abscheulicher aria. The Eroica Symphony received a performance by no means heroic. Lili Krauss was soloist in Beethoven's piano concerto in B flat, her reading being finely phrased, but lacking in depth. After the Beethoven numbers, the evening was chiefly interesting for the first performance of the Belgian Marcel Poot's Allegro Symphonique. This work is scored for a large orchestra and displays boisterous, even turbulent tendencies which on the whole are skillfully contrived.

Another seance brought a performance of Mendelssohn's enchanting Italian Symphony. Soloists were Beatrice Harrison in the Elgar cello concerto; Elena Daniella, soprano, in Ah, fors' e lui; and Robert Easton, bass, in Vulcan's Song, from Gounod's Philemon et Baucis.

HEADS PIANO DEPARTMENT

CHESTER BARRIS,
pianist, has been named head of the piano department of Wooster College, Wooster, O. He continues his concert work, appearing in the Mid-West prior to a New York recital in the late spring.

San Antonio Has Summer Musical Events

SAN ANTONIO, TEX. — A *gala* performance entitled Tropic Serenade, featuring the Eduardo Martinez orchestra and a company of dancers, directed by Rosa Cardenas was given. Ken McClure, radio commentator from WOAI spoke preceding the program and presented Mr. Martinez with a baton. There were a number of assisting guest artists, which included Chez Pierre, singer; the Simpson Sisters, vocal trio; and Enrique Garcia's Rhumba Kings. Each number received prolonged applause from the large, enthusiastic audience.

The concerts by the Federal Symphony Orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent) in the Sunken Garden continue to attract large audiences by their excellence. Included in the program were numbers by Glinka, Wolf-Ferrari, Liszt, Strauss, Weber and Ponchielli. The conductor was Walter Dunham.

S. W.

Conservatories and Schools

Curtis Institute of Music

The Curtis Institute of Music inaugurates its fifteenth year on October 3 with instruction beginning in all departments. Mario Romeu of Havana, a ward of the Cuban Government, is among the new students majoring in piano. Hanni Elbogen, of Vienna, niece of Mrs. Eugene Ormandy (Steffy Goldner), is to major in harp, while Italy is sending Laura Archera, violin student.

For the tenth consecutive year weekly radio concerts are to be given, thirty broadcasts being listed over CBS from Casimir Hall on Monday afternoons. The first is by the Curtis String Quartet, product and in a sense, official school quartet. A program by a student choral group, coached by Elizabeth Moreland, and a joint recital by Sol Kaplan, pianist, and Frederick Vogelgesang, violinist, are also on the October calendar of broadcasts.

American Conservatory of Music, Drama and Dance

Founded by Annette C. Herter, pupil of Emile Jaques-Dalcroze, the new American Conservatory of Music, Drama and Dance, New York, offers a general course in professional training for both the theatre and concert stage. Correlated preparation in the arts of the singer, dancer and actor is the purpose of the school. The music faculty, headed by H. Maurice Jacquet, composer, conductor, Chevalier of the French Legion of Honor, and protege of Massenet, includes Povla Frijsh, Marion Bauer, Baroness Errante, Mrs. W. Henri Zay, Charles Naegele and Dr. Leon Felderman. The drama and dance staff comprises Adriene Morrison, Hanya Holm, Edward Goodman, Donald Wetmore, Margaret Wycherly and Rita Romilly.

ANNETTE C. HERTER,
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REOPENS STUDIO

CESARE STURANI, vocal and operatic coach, back from a summer in Italy, has resumed teaching at his New York studio.

Mu Phi Epsilon Seeks New Songs

A competition for songs to be placed in a new Mu Phi Epsilon song book, sponsored by Tau Alpha chapter, has been inaugurated. Approximately twenty hitherto unpublished songs are to be selected, although twenty-five may be chosen at the discretion of Louise B. M. Dyer. Only members of the sorority are eligible. Judges are to include Rudolph Ganz, Howard Hanson and Wallace Goodrich. Manuscripts are to be sent Barbara Joiner Parsons, chairman of the committee, at 430 East Fifty-seventh Street, New York City, and details of the competition may be secured from her.

Violette and Helene Coffer-Chantal Again to Play in New York

Violette and Helene Coffer-Chantal, French duo-pianists, who made their American debut a few seasons ago and then toured the United States and Canada, return to this country on October 8 for a Town Hall, New York, recital. As individual soloists and in two-piano music they have played extensively on the Continent since their graduation from the National Conservatory in Paris, where each received a first prize.

Engagements of Bidu Sayao Include Worcester Festival Appearance

Bidu Sayao, Metropolitan Opera soprano, opens her new season on October 7 at the Worcester Festival. Two nights later she is soloist on the Ford Sunday Evening Hour and then sings on the Women's Club Course at Columbus, O., and with the Youngstown Symphony Orchestra. She appears on October 17 at State Teachers College, West Chester, Pa.; 19, in Toledo, O.; 21, on the Community Concert Course at York, Pa.; 25, in Sommerville, N. J.; and 27, on the Eaton Course in Toronto. She rejoins the Metropolitan in December.

Rethberg and Pinza Return to Sing in Concert and Coast Opera Season

Elisabeth Rethberg, soprano, and Ezio Pinza, basso, of the Metropolitan Opera Association, who arrived in New York on September 30 on the SS. Rex, open their series of joint recitals on October 3 in Denver and then go to the Pacific Coast to participate in opera at San Francisco and Los Angeles. Mme. Rethberg appears in the San Francisco inaugural in Andrea Chenier and then sings in Don Giovanni, La Forza del Destino and Die Meistersinger. Mr. Pinza is to be heard in Coq d'Or, a work being introduced by the San Francisco Opera for him, and in Don Giovanni and La Forza del Destino.

Arpad Sandor Writing Book in Addition to Playing and Teaching

Recently returned from a European tour during which he was accompanist for Alice Tully and Harriet Eells, American singers, Arpad Sandor conducted summer classes in Cleveland. Besides concert tours with such artists as Jessica Dragonette, Alice Tully and Harriet Eells, and Town Hall engagements the first part of the season, he is writing a book which deals with a comparison of the present social, economic and artistic conditions in Europe and America. A musical journalist since 1917, Mr. Sandor was in charge of the initial publications of the first Hungarian musical magazine and followed this by collaboration on the Berliner Tageblatt. He will teach privately this season and continue his association with the David Mannes School as well as presenting a second series of programs over WQXR on principles of program building and featuring outstanding vocalists.

Fritz Mahler Conducts Russian Program

Fritz Mahler recently conducted the Greenwich Orchestra in the Federal Music Theatre, New York, in a Russian program including excerpts from Glinka's opera, A Life for the Tsar. He also repeated his performance of The Bartered Bride in concert form with orchestra, soloists and chorus.

Harold Henry Opens Season in New Studio

Harold Henry, pianist and teacher, has moved his New York studio and inaugurates his new season today (October 1). He interrupted his vacation at Great Rock, Wilton, Conn., summer home of William Schroeder, composer, to teach one day each week in New York. He appears at Wilton, where during the summer he taught, gave recitals and prepared new repertoire, on October 16.

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IDA ELKAN and RUDOLPH KATZ resume their presentation of sonata recitals this season in their Carnegie Hall, New York, studios.

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STUDIO NOTES

RICHARD McCLANAHAN

Mr. and Mrs. Richard McClanahan arrived in New York on the SS. Georgic following a summer of study and travel in England. Both attended the Matthay School in London of which Mr. McClanahan is a representative. He also arranged for the entrance of a pupil in the Royal Academy of Music there. Mr. McClanahan plans to be at his New York studio two days each week, at Vassar College one day and at the Riverdale School of Music on other days. Students attend the latter not only from Riverdale but also Yonkers, Hastings, Bronxville and many Westchester County towns.

Arthur Christmann has organized a community orchestra and chorus. Miss Tsuya Matsuki is to offer two series of evening lectures on appreciation of music; Fay Bricken a course in string quartet playing; and Mr. McClanahan a course for teachers in the application of Matthay principles of piano technic. The Riverdale Country School for Girls, of which Mrs. McClanahan is co-director, has a new building for four additional studios for the music department.

BRUCE SPENCER KING

Gene Hamilton, NBC bass-baritone and announcer, on the new Fred Waring Program, is to conduct a course in radio at the New York studios of Bruce Spencer King. Mr. Hamilton has been associated with the General Motors Hour, Armour & Company program, Edison Symphony Hour, Chase Bank Hour, and at present is with the Firestone programs with Margaret Speaks and Richard Crooks. The course is designed for radio and recording work.

(Bust by Carlo Cecchi.)
BRUCE SPENCER KING

Arturo D'Amico sang the title role in a recent production of Rigoletto in Newark, N. J., and appeared also in Cavalleria Rusticana and Pagliacci in Brooklyn, N. Y. Virginia Ruggiero appeared on a Brooklyn radio program and is scheduled for club engagements. Alexander Wesley is continuing his two weekly radio programs. He sang on the Chrysler program over CBS and is booked to appear with Lithuanian societies in Chicago, Montreal, Philadelphia and other cities. Alexander Williams, bass, made his radio debut in Brooklyn in an aria from Simon Boccanegra. All are artist-pupils of Mr. King.

EMILIO ROXAS

Artists from the New York studio of Emilio Roxas continue active in opera, concert and radio. Pino Bontemp, tenor, has been singing the leading roles of Traviata and Rigoletto with the New York Opera Co. Selma Kay, soprano, and West Moreland, tenor, sang during the summer at Schroon Lake Manor Hotel in Schroon Lake, New York. For the past two years Della Samoiloff has been appearing in opera in Italy in such roles as Santuzza in Cavalleria Rusticana, and the title roles in Aida, Fedora, and Turandot. Meyer Janipol, basso, appears every Monday evening on the radio over WBBR. Nicola Moscona, basso of the Metropolitan Opera Association, appeared this summer in opera in Italy and also in two performances of Verdi's Requiem in London under the baton of Toscanini.

WILLIAM O'TOOLE

Two courses are being offered this season in his New York studios by William O'Toole, author. On ten consecutive Tuesdays he is to present one in methods and another in repertoire and composition. An open forum on creative piano technic is to be held on October 17.

BETTY PARET

Betty Paret has moved her studio in New York City, and has resumed teaching, after a summer spent visiting the Theodore Steinways and at Southampton, L. I. On October 28 she appears for the Bedford Hills Woman's Club in the Bedford Hills Community Club and then for the Colony Club of Queens.

ERNESTO BERÚMEN

Constantine Callinicos, pianist, artist-student of Ernesto Berúmen, recently presented an all-Chopin program at the American Women's Association. His list included a group of preludes, a mazurka, barcarolle, scherzo, nocturne, waltz and the A flat Polonaise as well as several encores.

JACQUES STUECKGOLD

Four operatic artists who studied with Jacques Stueckgold have been featured at the Bayreuth Festival, in Buenos Aires, and with the San Carlo Opera Company. Max Lorenz, tenor, sang the title roles in Tristan, Siegfried and Parsifal in Bayreuth and in Milan. Jaro Prohaska, baritone of the Berlin State Opera, also appeared in these operas in Bayreuth. Franco Perulli, tenor, sang leading roles with the San Carlo Opera Company. Anny von Stosch, soprano, appeared in the Covent Garden season as Freia (Rheingold), and Hilda Konetzni, soprano, was heard in Wagnerian roles in Buenos Aires.

Roth Quartet Opening Season with New York Program

The Roth Quartet opens its season in New York on October 12, with appearances to follow at Capital University, Columbus, O., for two concerts; Mundelein College, Chicago; at the opening concert at the Frick Art Galleries, New York, on November 6; three programs in Perth Amboy, N. J., three at Short Hills, N. J., a Beethoven Cycle of six at Westminster Choir College, Princeton, N. J., five performances at State College, Ames, Ia., four for the Whittall Foundation in the Library of Congress; and for the Harvard Musical Association, the Harvard Club of New York and in Scarsdale and Hastings, N. Y.; Montclair, N. J.; Phillips Academy, Exeter, N. H.; Duluth and Moorhead, Minn.; Cincinnati and Ann Arbor.

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RAMBLING AROUND

(*Continued from page 15*)

will have a role in Barbara Stanwyck's picture, The Mad Miss Manton. Lowell Weeks, staff artist on KGER, has been placed under contract by the Earl Kramer Agency. Bill Roberts, singing at the Ambassador Hotel for the past two years, now conducts his own orchestra and sings at the Hollywood Plaza Hotel. He appears in The Texans, a recent Paramount production. Vyola Von (Fifi), recently of Eddie Cantor's program is appearing with the Saile Orchestra at the Beverly-Wilshire Hotel and broadcasting nightly over KNX. Eve Eden, lyric soprano, staff artist on KGER, is heard Sunday evenings. Anna Mae Chandler, coloratura soprano, has been assistant soloist at the Immanuel Presbyterian Church. She appears in Stolen Heaven, a Paramount production. June Robbins, soprano, sings in The Girl of the Golden West, and the Great Waltz, both MGM productions.

* * *

Dr. George Liebling, composer-teacher-pianist, announces the engagement of his artist pupil, Dorothy Ellen Ford, for a concert tour of thirty engagements in Texas in November and December. She recently played Liebling's Concerto Eroico with the Los Angeles Federal Project Orchestra. Dr. Liebling has been honored by the Edgar Allan Poe Society of Baltimore for the publication of his song, Annabel Lee, based on texts by Edgar Allan Poe.

* * *

Feodor Gontzoff, Russian baritone and pedagogue, expects to confine all his teaching and singing activities in the future to Southern California. Mr. Gontzoff was born in Russia, and aside from two years' study in Italy, his musical education was obtained at the Moscow Imperial Conservatory of Music from which he was awarded both the degrees of Master of Fine Arts and Free Artist, the latter equivalent to the degree Doctor of Music. During his term at the conservatory he joined the Imperial Grand Opera of Moscow, where he remained until 1923, singing leading roles. Mr. Gontzoff toured Europe in concert with the composer Gretchaninoff. Afterward he joined the Russian Conservatoire in Paris when Rachmaninoff was director. He remained in Paris until 1930, when he came to New York and then to Chicago, where he has been teaching in recent years. Mr. Gontzoff is stated to be the teacher of Maria Kurenko, Alexander Vesselovsky and Maria Ullman. He expects to give a Los Angeles recital this season. C. D. K.

Seaman with Cue

Julian Seaman, author and critic and former music editor of the New York World and New York Mirror, has been named to a similar post with Cue, succeeding John Tasker Howard.

OBITUARY

Mary Turner Salter

ORANGEBURG, N. Y.—Mrs. Mary Turner Salter, eighty-two years old, former oratorio, concert and church singer, and composer of more than 200 songs, died on September 12. She was the wife of Sumner Salter, organist. In addition to the songs and, in many instances, writing the poems, Mrs. Salter also composed many anthems. From 1879 to 1881 she taught voice at Wellesley College. She had sung at the Broadway Tabernacle, Trinity P. E. Church, New Haven, Conn., St. Paul's Church, Boston and St. Paul's, Syracuse, N. Y., and had appeared with choral ensembles in New York, Chicago, Boston and other cities. Besides her husband, two sons and a daughter survive. W. W.

Mrs. Nahan Franko

Mrs. Anna Braga Franko, former actress and widow of Nahan Franko, died on September 11 at the age of seventy-two in New York. A native of Berlin, she came to the United States in 1894 at the request of Heinrich Conried to join the Irving Place Theater Company in New York. She was the leading lady of the company for many seasons. While at the theater she met Mr. Franko, who was to become concertmaster and later conductor at the Metropolitan Opera for twenty-five years. Her husband died in 1930. Among her surviving nephews and nieces is Dr. Edwin Franko Goldman, bandmaster.

Herbert A. Tanton

CHARLOTTETOWN, P. E. I.—Herbert A. Tanton, former teacher at the New England Conservatory of Music and later organist and choirmaster at the Irvington, N. Y., Episcopal Church, died here on September 10 at the age of seventy-six. A native of Prince Edward Island, he returned here from the United States many years ago and conducted a music store. T. H.

Roscoe J. Barrett

CHICAGO.—Roscoe J. Barrett, manager of the western office of Station WOR, Newark, N. J., died on September 14. Born in Ann Arbor thirty-four years ago, he attended the University of Illinois and for a time was associated with QRS-DeVry Company, later becoming a partner in the firm of Yerkes & Barrett. In 1933 he was with the NBC Chicago office, going to WOR in 1937. His widow and three daughters survive. W. K.

John C. Weber

CINCINNATI.—John C. Weber, former band leader and a founder of the Federation of Musicians of the United States and Canada, died on September 8. He was eighty-three years of age and had conducted bands in many parts of the world. H. T.

Abram Karol

Abram Karol, young American violinist, died in New York on August 1. Born in New York, he was educated in Allentown, Pa. and later studied with Sascha Jacobinoff. In 1932 he went to Europe to work with Carl Flesch. He made his debut with the Allentown Symphony Orchestra and then offered numerous recitals in Philadelphia and other cities.

George Dunbar Shewell

PHILADELPHIA.—George Dunbar Shewell, composer and former head of the Henry S. Miller Piano Company here, died on September 17. Born sixty-two years ago in Mount Holly, N. J., he won many honors at the Philadelphia Musical Academy and when fourteen wrote a Majestic March. Dance of the Popinjays is perhaps the best known of his works. His widow, two sons and a sister survive. H. T.

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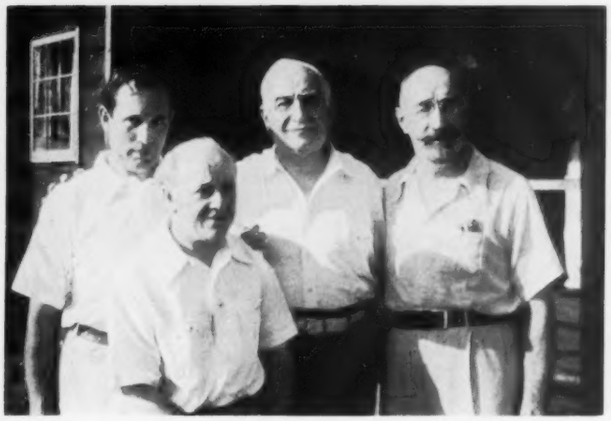

NEW PLAYHOUSE, WOODSTOCK, N. Y., was the setting for a reunion of two erstwhile French army buddies when Leon Rothier, second from right, was soloist at a musicale given there by Georges Barrere, to his left. It was presented by Pierre Henrotte, seated. Vladimir Padwa, left, also participated.

(RIGHT)
MRS. JOSEF LHEVINNE
and her daughter at the tunnel tree in Sequoia Grove in Yosemite National Park. (Photo by Yosemite Park & Curry Co.)

ERNEST McCHESNEY,
American tenor, as guest of honor, officially opened the three-day fete in Eauze, Province of Gers, in Southern France. He returned to the United States on September 27 for his new season.

(BELOW)
FRANK PANDOLFI,
Hartford and New York baritone and voice teacher, on vacation at Lake Sunapee. He reopens his New York studio in October.

JESSICA DRAGONETTE,
radio and concert soprano, indulging in an ice cream soda.

MARIA SILVEIRA,
soprano, vacationing on the beach at Gloucester, Mass. (Photo by Phil Reep.)

(LEFT)
CHARLES WILKES
and
RICHARD BARNES,
duo-pianists, enjoying a "sail" while in Florida.

(BELOW)
DR. CHARLES A. SINK,
president of the school of music of the University of Michigan, second from right, on the SS. Vulcania in the Mediterranean, with, left to right, Mrs. Sink, Bernardino Molinari and Mrs. Molinari. Dr. and Mrs. Sink attended the opening of the Salzburg Festival, later touring Germany and Switzerland and visiting Paris and London.

(See Inside Front Cover for Additional News Pictures)

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Review of the World's Music

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